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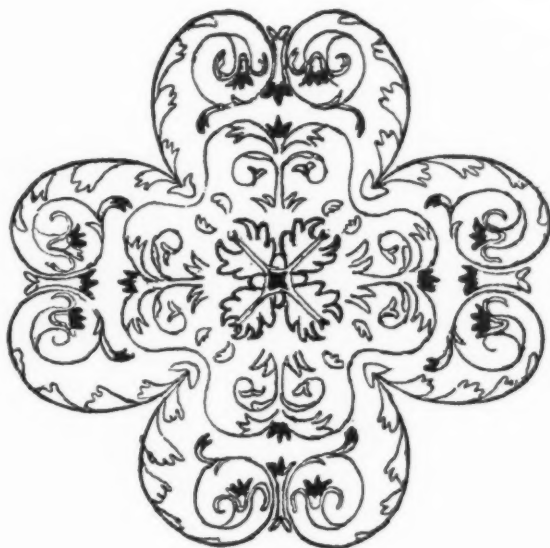
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FEBRUARY 1950

YPSILANTI, MICH.

CLASSICAL JOURNAL

Are We Teaching Virgil? . . . Gilbert Norwood



Program, Cleveland Meeting, CAMWS

Vergilian Lures in Cleveland . Dorothy M. Schullian

The drawing exhibits a detail of floral ornament from a mosaic in Timgad (Thamugadi), Algeria, which flourished around 200 A.D. One villa in this region has 67 mosaics.

A MAGAZINE INTERPRETING TO THE THOUGHTFUL TEACHER AND THE PUBLIC THE SIGNIFICANCE OF ANCIENT CLASSICAL CIVILIZATION IN ITS RELATION TO MODERN LIFE

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The general subscription price is \$3.50 a year in the United States. For other countries an extra charge of 25¢ for postage is made (total \$3.75). Single copies, 50¢ (foreign, 55¢). Subscriptions for less than a year will be charged at the single copy rate. Address W. C. KORFMACHER, Saint Louis University, 3650 Lindell Blvd., Saint Louis 8, Missouri.

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THE CLASSICAL JOURNAL is published by the Classical Association of the Middle West and South, Inc., with the cooperation of the Classical Association of New England, the Classical Association of the Pacific States, and the Classical Association of the Atlantic States. The annual volume consists of eight issues (October through May).

Entered as second-class matter at the Post Office at Menasha, Wis., on October 19, 1934. Additional entry as second-class matter at St. Louis, Mo., under Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on October 19, 1934.

Printed by the George Banta Publishing Company, Menasha, Wisconsin

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THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH, INC.

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Available to an *undergraduate* completing his work during 1949-1950 for a degree in a duly accredited college or university within the territory of The Classical Association of the Middle West and South, Inc., to provide aid towards work for a Master's degree with a major in Greek, to be begun in 1950-1951. The Master's program may be pursued in or outside the territory of the Association, but the college or university at which the award is made must lie within the territory of the Association.

Applicants will fill out forms, to be supplied on request, and will take an examination in the translation of a passage in Greek at sight. The examination will be set by the Association but will be administered in the applicant's own institution.

The award is five hundred dollars. Applications must be in not later than February 15, 1950.

The Semple Scholarship Grant

Available to a teacher of Latin or Greek in a secondary school within the territory of The Classical Association of the Middle West and South, Inc., as an aid for a summer (1950) at the American School of Classical Studies in Athens. (It is hoped to offer a similar grant for the American Academy at Rome in 1951.)

Applicants will fill out forms, to be supplied on request.

The award is five hundred dollars. Applications must be in not later than March 15, 1950.

The award is being made jointly by the Association and the American School of Classical Studies at Athens, each institution contributing half of the award sum.

A knowledge of modern Greek is not a requisite for application.

The Committee on Awards is composed of Russel M. Geer, Tulane University, New Orleans, Louisiana, *Chairman*; Warren E. Blake, University of Michigan, Ann Arbor, Michigan; George E. McCracken, Drake University, Des Moines, Iowa; Charles T. Murphy, Oberlin College, Oberlin, Ohio; and William C. Korfmacher, Saint Louis University, Saint Louis, Missouri. All communications should be addressed (preferably) to the Chairman of the Committee, or to the Secretary-Treasurer of the Association.



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THE VERGILIAN SOCIETY

under the leadership of its new president
Professor George D. Hadzsits
announces the reopening of the
Summer Classical School of Cumae and Naples
under the direction of its honorary president
Professor Amadeo Maiuri
of the National Museum of Naples and the
excavations of Pompeii and Herculaneum

PROGRAM

1. Pompeii 2. Herculaneum 3. Capri 4. Cumae 5. Baiae
6. Pozzuoli 7. Naples 8. Paestum

Lectures are given on the sites by Italian professors.
When necessary, an English interpreter will accompany
the lecturer.

OPTIONAL

Additional motor excursions may be made to ancient
sites in Magna Graecia (Apulia and Calabria) and
Sicily.

Trends and Events

Edited by Dorrance S. White

FACING FACTS

LATIN TEACHERS, as a rule, are conservative and do not enjoy facing facts that invite change in type of textbook and methods. They do not like to concede that an A-bomb-minded young American will not elect a humanities subject if that subject entails nothing but drill, with little to show for it in the end. Nor will he submit to Latin baby-talk. Nellie I. Beebe of the Petoskey (Mich.) High School has commented wisely, "Makers of textbooks seem not to know that high school pupils have become very sophisticated and are more worldly wise than their teachers. Consequently, such sentences as *magister praemia bonis pueris dat* excite little interest or inspiration."

Miss Beebe's comment represents, in part, an increasingly frequent one—a trend in favor of a first-year book which shall (a) contain illustrative sentences on a level with the intelligence of students in the second decade of life; (b) shall deal with related matter, not sentences plucked from

Latin authors, couched in the original word-order, totally unrelated, a worthless ideal; (c) a book that shall impose a minimum of paradigms and grammatical rules for memorization; (d) and yet shall be decorated with illustrations sufficient to please the eye of the young movie habitué; (e) that shall aim to teach the 'teen-agers how to translate, even though the majority will never read Latin that is really worth reading. Where, pray, is that creative Latin teacher who is able to devise a book which shall meet these almost impossible requirements? There are good books on the market, but they still either take for granted that a thirteen-year old boy or girl will work happily in a tangle of unrelated subject-matter, or that he enjoys, "Dearie, how would 'oo like him's itty-bitty sentences served up today?"

CLASSICAL ESPRIT-DE-CORPS

THERE IS A DEFINITE trend today to try to bind Latin teachers together in each state through the Classics News Letter. These Letters are generally

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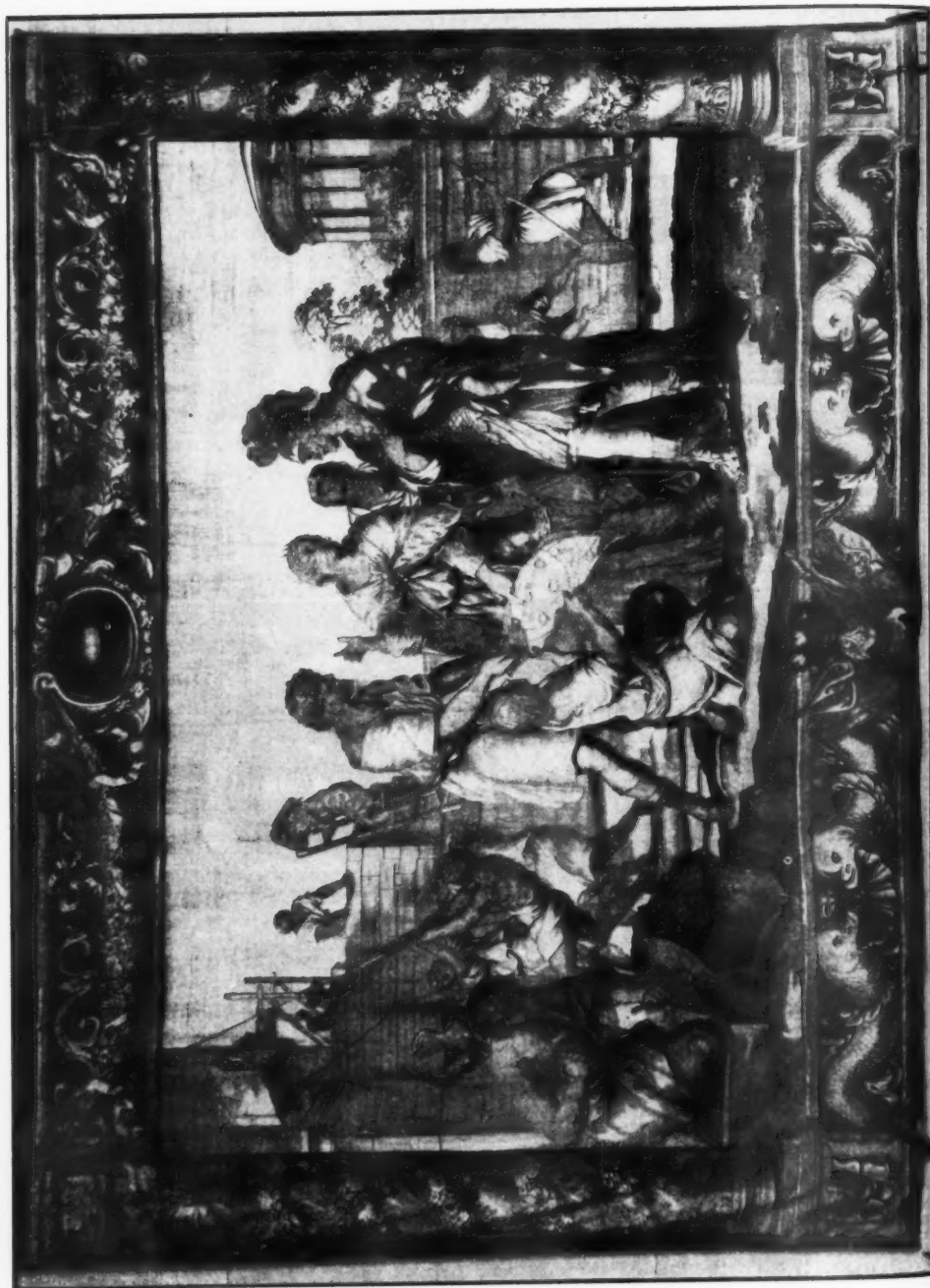
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"I'm sometimes afraid that Miss Van Sherd is a little *too* anxious to reveal the buried romance of the past."

Metelman



THE CLASSICAL JOURNAL

Volume 45 Number 5

FEBRUARY 1950

Tapestries . . . gardens
Sculpture . . . glass . . . and books

Vergilian Lures in Cleveland

Dorothy M. Schullian

THE PRODUCTIVE year of the Vergilian Bimillennium revealed to classical scholars unsuspected holdings of Vergilian treasures in America. Three such treasures may, in the spring of 1950, exert their wiles upon classical visitors to Cleveland and serve to publicize the more general classical collections of which they are so eminent a part.

FOR ALMOST THIRTY-FIVE years now the spacious Armor Hall of the Cleveland Museum of Art has housed in quiet but effective display the series of eight Dido and Aeneas tapestries woven at the Palazzo Barberini between the years 1635 and 1645. In them Giovanni Francesco Romanelli as purveyor of cartoons, and Giacomo della Riviera and M. Wauters as *chefs d'atelier*, depicted with

sympathy and majesty the tragic episode which Vergil had recounted with such affecting power in another medium. The shipwrecked sailor Aeneas, accompanied by his faithful Achates, meets in wonderment on the shore of Carthage his graceful goddess-mother; Cupid, in the guise of Ascanius, kneels at the feet of Queen Dido and offers to her the veil of Helen and the sceptre of Ilione; priestess Dido burns grains of spelt and salt upon the altar before which lies the slaughtered heifer with bowed neck encircled by a leafy garland; builder Dido points out to Aeneas on the plans the site of the proposed citadel (FIGURE 1), and around the central group stone-cutters and masons in a bee-hive of activity work with hammer and chisel, or roll up marble columns, or hoist immense blocks of stone, or mount ladders carrying smaller pieces on their shoulders—"nunc media Aenean secum per moenia ducit Sidoniamque ostentat opes urbemque paratam"; nature breaks in unleashed fury as Aeneas and Dido, both utterly oblivious of the owl of evil omen which perches on a branch above them, make their dash to the cave; Aeneas recoils with a gesture of awe and consternation as Mercury, floating in the air with arms outstretched toward the sea, delivers the command to quit Carthage; the woman Dido, with faltering step and anguished heart, pleads with an implacable Aeneas to disre-

(As Curator of Rare Books at the Army Medical Library, Dorothy M. Schullian has handled many old and precious volumes relating to medicine. Holder of an A.B. degree from Western Reserve University and a Ph.D. in Latin from the University of Chicago, she studied in Rome from 1931 to 1932 as Ryerson Fellow of the University of Chicago and from 1932 to 1934 as Fellow of the American Academy in Rome. She is a member of the American Philological Association, the Archaeological Institute of America, and the Mediaeval Academy of America; her particular fields of research include medical incunabula and early manuscripts and their contributions to the medical history of the ancient, mediaeval, and Renaissance periods.)

gard the command of the god; and finally, Iris descends to shorten the queen's agonies upon the fatal pyre. Wide borders frame all the tapestries in designs of twisted columns, Corinthian capitals, cartouches and festoons, cherubs and grotesques. The golds of the baroque style have now faded to musty yellows, but the blues which predominate through all eight pieces and the effective lemon yellows remain clear and bright, and the tapestries are still in first-class condition without any signs of mutilation.

The Cleveland Museum of Art offers also to the classicist, through its Director, Dr. William M. Milliken, and its Assistant Curator of Classical Art, Miss Silvia Wunderlich, a small but representative collection of Greek and Roman portrait sculpture and glass. It is valuable not only for its quality but also because it is of a size conducive to thorough study. Teachers of Latin will admire in particular the bronze head of a man, dated in the Augustan Age; the neo-Attic relief of Apollo and Nike, of the same period; and the good Roman sarcophagus. They will in addition view with pleasure and with fond memories of Pompeian peristyles the Garden Court adjacent to the classical collection.

A MILE NORTH AND west of the Museum, in Rockefeller Park, there stands open to the sky an ivy-crowned bust of the poet (FIGURE 2). Done by the sculptor Enrico Martini of Rome, it is fittingly supported by a pedestal donated by the city of Rome and composed of stones taken from ancient Roman ruins. The bust itself was the gift, in the bi-millennial year 1930, of Italian residents in Cleveland. Nearby, on a simple boulder, is a bronze tablet bearing the famous lines from the Seventh Eclogue, "Fairest is the ash in the woods; the pine in the gardens."

The bust and boulder with its inscription are worthy and appropriate showpieces of the Italian Cultural Gardens in which they stand, and to classicists they should make more meaningful the mission of the Gardens. A number of nationality groups in Cleveland have sponsored gardens dedicated to the promotion of friendship between the mother

country and the United States. In the Italian Gardens the link becomes ultimately and rightfully one with ancient Rome through her history and her survivals.

The Italian Gardens occupy a conspicuous corner site in the series of Old World gardens. Because of a sudden rise in the ground level at this point they are divided into an Upper and a Lower Garden. Of these only the first had been laid out at the time of the unveiling of the bust of Vergil. Work was resumed in 1939 through the combined efforts of the Italian Cultural Garden Associ-



FIGURE 2. BUST OF VERGIL, ITALIAN CULTURAL GARDENS, CLEVELAND.

ation, the Works Project Administration, and the Department of Parks and Public Property of the City of Cleveland. Mr. James Lister, then Landscape Architect of that department and Fellow of the American Academy in Rome, was largely responsible for the final design, which has caught the true spirit of gardens of the Italian Renaissance. Passing between the massive stone piers at either side of the principal entrance on the upper level the visitor proceeds along a main walk bor-

dered by broad hedges which define the grass parterres to right and left. The wall circles a large fountain and then carries along the center of a promontory to an overlook. From this sunny overlook wide stair ramps descend in sweeping curves to the Lower Garden and to a shaded and intimate terrace level which is paved with cobblestones in true Italian style.

Bosques of European sycamores overhang the ramps on either side, and from the terrace Lombardy poplars rise vertically to remind the visitor of the noble Italian cypress. The radiating wall of the terrace has been designed as a broad bench to accommodate the wishes of those who may choose to linger there for conversation or reading. Such persons face directly the high retaining wall between the ramps, the central figure of which is a three-basin fountain of Renaissance design down

which the water cascades in sparkling coolness to symbolize the perennial flow of Roman culture. Set in the wall on either side are sculptural plaques of Italy's foremost representatives of arts, letters, and science—Giotto, Michelangelo, Petrarca, Verdi, Da Vinci, and Marconi.

The gardens were formally and finally dedicated on September 14, 1941. The spirit of Vergil must have hovered near as Mr. A. L. DeMaiores, President of the Cleveland City Council, bespoke at a critical hour in America's history security for new-world possessions which constituted to him a shining star, and aptly quoted from the immortal Italian poet to whom Vergil was the guide. "If thou . . . follow but this star, Thou canst not miss at last a glorious haven."



FIGURE 3. BANQUET SCENE FROM THE FIRST AENEID, FROM MARSILO FICINO, *Das Buch des Lebens*, Tr. JOHANNES ADELPHUS (STRASSBURG, JOHANN GRÜNINGER, 1508), f. CC5^b. (Courtesy of the Army Medical Library.)

THE THIRD VERGILIAN lure in Cleveland is by contrast utterly cloistered. At a stone's throw from the Cleveland Museum of Art, at the corner of Euclid Avenue and Adelbert Road and adjoining the campus of Western Reserve University, stands the Allen Memorial Medical Library. Its third floor houses the History of Medicine Division of the Army Medical Library. This division, under the direction of Major Frank B. Rogers of the parent library in Washington and its local Chief, Dr. William Jerome Wilson, boasts a collection of some 25,000 rare medical books. They bear dates from 1094 to 1800 for foreign manuscripts and imprints, and somewhat beyond that for Americana. Housed here only temporarily, since 1942, they will be returned eventually to Washington when a new building, adequate for both them and their more modern brothers, can be erected.

Let no classicist jump to the unwarranted conclusion that this collection can offer little of interest to the student of ancient Greece and Rome. The charming woodcut depicting the banquet scene from the First Aeneid (FIGURE 3) is but a minor example of the classical treasures preserved here. In the first place, the great bulk of the books are in Latin, and offer convincing evidence of the importance of that language as a *modus loquendi* for scholars in many fields of learning and from many countries through a dozen centuries following the fall of Rome's political power. In the second place, printed editions of certain ancient authors are found here in great profusion, from Hippocrates and Galen, Celsus and Pliny, to Lucretius, Cicero, and Hyginus. And in the third place, the collection offers ideal opportunities for a survey of the methods used in mediaeval and Renaissance scriptoria and of the transmission to our day of early texts.

Of this point the descriptive catalogue of more than five hundred incunabula and Western manuscripts, scheduled for spring publication, will give ample proof. Scribal idiosyncrasies and palaeographical principles are illustrated both in the marginalia added to the incunabula and in the manuscripts them-

selves. Visitors will see in a vellum manuscript of a Latin translation of Avicenna the careful ruling which guided first the columns and then the lines which the scribe wrote. In another vellum manuscript of Bartholomew the Englishman they will detect the tell-tale signs of the rubricator's activity—the titles added in black by the original scribe at the top and bottom of each page, titles which, after the rubricator had transferred them in red to the blank spaces provided, were to have been wholly trimmed away, but still remain today, intact or partially so, to expose this interesting phase of scribal activity. More than one manuscript reveals the scarcity of parchment and the obligation which the scribe felt to write around a hole or an elaborately mended tear when he would doubtless have preferred to discard the imperfect sheet and take up a fresh one. The visitor examining these manuscripts in a room whose very appointments, with table and benches and lectern of modern manufacture but mediaeval design, suggest the cloistered scriptorium, will feel himself very close to these painstaking mediaeval scribes. He cannot fail to handle his printed text of Vergil more reverently in the future as he recalls the vicissitudes of manuscript tradition through which it has passed to be preserved to him.

At most conventions time is at a premium. Delegates to the Forty-Sixth Annual Meeting of the Classical Association of the Middle West and South in Cleveland will be all too fully occupied hearing papers, conversing with friends, and exchanging ideas on the dissemination of the classics. But those who snatch an hour or two to view some of the treasures described above will be amply rewarded for their trouble and will return home with a sense of inspiration which is not always obtainable in a smoke-filled convention hall. The authorities of the Cleveland Museum of Art, the Italian Cultural Gardens, and the Army Medical Library extend to all delegates a most cordial invitation to inspect these precious memorials of the classics.

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"TRENDS AND EVENTS"

(Continued from page 210)

sponsored by college and university classics departments, and it seems to me that they are doing great work in keeping Latin teachers in the schools apprised of what is going on throughout their states in classical circles. Without trying to encompass the entire list, I note three picked from my files, covering a period of a year. A ten-page bulletin put out by (or from) the La Crosse (Wis.) Central High School, carrying to Latin teachers highlights of the State Convention, a program of coming summer schools at Marquette and Wisconsin Universities, suggestions for Roman banquets and "style shows," a depreciation of the *Aeneid* as reading material for the second year, and a boost for a popular first-year Latin book. Then there is before me one from Minnesota advertising the conference to be held at Winona, a tribute deservedly paid to Professor Heller for his faithful editorship, leaving for Illinois, a greeting to Professor DeWitt who was coming to the University of Minnesota campus as professor and continuing as editor of *THE CLASSICAL JOURNAL*, a Latin song composed by the St. Paul Central High Vergil class of 1940, an expression by Henry G. Doyle quoted from *TIME* (Sept. 19, 1949) that does not sound like the usual educationist's appraisal of Latin and Algebra as curriculum courses, some propaganda material offered in a letter to a high school principal (intended to set him back on his heels?), and finally, a most important one, a Minnesota Latin Teachers' Directory, listing almost 100 schools with their teachers. Then one from the University of Kentucky offering Latin hymns and other selections, a reminder to other Latin teachers to send in information as to whether their schools offer

four years of Latin (ten already had reported and the editor suggested, "there are many more than this number." We should like to bet with the editor on this possibility!), where to get slides illustrating the Roman Forum, and many other matters for the aid of Latin teachers.

There ought to be at least one vigorously conducted News Letter in every state of the Union. All readers of *CJ* must have heard of the enterprising nature of the University of Texas *Latin Leaflet*. It has been outstanding in bringing to Texas Latin teachers news of what goes on in Latin contests, timely articles written by local and outside classicists, word-lists, and a host of other matters. All News Letters need not be as elaborate as that published at Austin. But no Latin teacher should be indifferent as to what is transpiring at points within his state. I should say that Latin teachers in a given state are as alert as their representative News Letter.

ORIGINAL OR TRANSLATION—WHICH?

LAST SPRING WE suggested a remedy—not a new one—for the halting progress of classical study in schools and colleges ("Areas, Levels, and In-Terms-Of," *CO*, April, 1949). We criticized the prevalent practice of including in second year books so much uninteresting and unrelated excerpts from the area of history, to the exclusion of a greater amount of material from those founts of human interest, Vergil, Ovid, Aulus Gellius, Pliny the Younger, and Apuleius. We also suggested that authors should break away from the traditional method of treating the notes as if the student had had a substantial background of preparation, as in olden days. That we should give the student a *sense of progress* which, at the time, might be out of proportion to his actual attainment by supplying him more generously with helpful notes, even to the point of translating the more difficult passages.

This view would almost seem reflected in views expressed in the *New York Times* of March 27, 1949, where Dr. James R. Killian, Jr., president of the Massachusetts Institute of Technology, is quoted as believing that "engineers, scientists, and other technically trained men in this atomic age should have a solid grasp of the humanities." He recommended greater emphasis upon general education in the curricula of professional schools. "A well-educated person should be adequately grounded in the liberal arts as well as in the tech-

We See By the Papers

Edited by William C. Salyer

THE LEARNED WRITER of the New York TIMES column "Topics of the Times" showed his characteristic long-range perspective in commenting on the serious state of the metropolitan area's water supply during December. Ranging widely through various aspects of the problem in antiquity, he discusses (December 18) Solon's legislation regarding wells, Hippocrates' remarks on drinking water and health, T. R. Glover's essay, "Springs of Hellas," citing Seneca and Pausanias (sic), Pindar's "Best of things is water," Roman aqueducts, fountains, and baths. After pointing out that the Romans are believed to have had more water than modern Londoners and that they "could thus afford to spend a great part of their time in the baths," he adds: "Fountains were everywhere, too, and duly appreciated. Horace who was fond of loafing in the baths, celebrated one of them in

O fons Bandusiae, splendidior vitro."

(Here he seems to have slipped slightly, whether in a bath or in a fountain—either is a likely place for accidents.) Certainly Horace was referring to a spring! Finally he recounts the familiar story of how Archimedes, bathing in a full tub, left unceremoniously shouting "Eureka!" "Archimedes had solved the problem of specific gravity," he concludes. "Now that that problem is fully understood there is no reason for a citizen or citizeness of New York to fill a tub to the top and waste a lot of water."

ANOTHER REFERENCE to Roman aqueducts appears in a cartoon in the SATURDAY REVIEW OF LITERATURE November 26, called to our attention by Miss Virginia Hilliker of Hadley High School, St. Louis. Romans in togas, before a temple façade: "Then it's agreed—my farm gets a new aqueduct, and your friend Pontius Pilate gets that judgeship." And two clippings contributed by Professor Harry L. Levy of Hunter College adduce archaeological evidence for equally reprehensible duplicity among the ancients. According to the New York HERALD-TRIBUNE of November 23, Dr. Marie Farnsworth, a research chemist, reported that among the ostraka cast as votes to ostracize Themistocles more than fifty were in identical

handwriting. An item in the New York TIMES December 9 tells of the discovery of a theft committed almost 1900 years ago, in 79 A.D., by a man caught in the collapse of a wall at Pompeii, with Augustan gold coins in one hand and a jimmy in the other. The article perpetrates the popular misconception that the eruption of Vesuvius "submerged the city [of Pompeii] under a sea of lava."

THE ITEM from the Washington EVENING STAR which was quoted in CJ last month (p. 193) was sent to this department also by Miss Emilie Margaret White, along with an editorial which appeared in the STAR the following day, December 8. The editorial stated, in part, "It is good to know that Latin is not a dead language in the District's high schools. . . . Even more interesting is the fact that Latin is losing out nearly everywhere but in Washington." After describing the circumstances of the interview that led to the article, Miss White's letter turned somewhat apologetic regarding the editorial: "I was both surprised and again grateful to find the STAR taking editorial cognizance of the article . . . but at the same time a bit dismayed to find all the credit for keeping Latin alive being attributed to the Washington schools!" (This item was apparently spread about rather widely. We have just seen it in the MINNEAPOLIS STAR for January 23.—Ed. in Chief.)

BUT ANY SUGGESTION that high-school Latin may once have been tough loses its force in view of some remarks from the autobiography of John Stuart Mill which were quoted in the SATURDAY REVIEW OF LITERATURE November 19, in a department called "Bookmarks." Mill began Greek at the age of three and read in Greek Aesop's fables and the Anabasis almost earlier than he could remember. Latin was postponed until the eighth year, by which time he had read Herodotus, more books of Xenophon, Diogenes Laertius, Lucian, Isocrates, and Plato. After that, we may assume that Latin came comparatively easy!

THE CAREER of David M. Robinson, to which we referred in this department last November, is treated in full detail in the magazine ATHENE, Spring, 1949, in a biographical sketch written by Professor E. Mylonas of Washington University. In a publication by and for American Greeks, the article stressed Professor Robinson's deep interest

PLEASE TURN TO PAGE 249

There is a simple and magical key . . .

Are We Teaching Virgil?

Gilbert Norwood

MUCH THAT IS NOW to be said applies (if we may judge by results) to the spirit in which all the chief Greek and Latin poets are handled in our schools and universities. But we shall concentrate on Virgil, partly as the most often read, partly because the defects in our teaching are more ruinous to appreciation of him than of any other.

OUR PUPILS KNOW his metre, though mechanically. Of his rhythm almost invariably they know nothing at all. Experienced teachers have been heard to say that we need not care: it suffices if we read the *Aeneid* for its story. Is it to this end that youngsters spend years of drudgery over Latin grammar? The story can be read in English translations. But why trouble with it, when our own literature contains countless narratives as good or better, *Paradise Lost* and *Huckleberry Finn*, *Westward Ho!* *The Pilgrim's Progress*, *Robinson Crusoe*—an endless array? In a few generations study of poetry as poetry has well-nigh vanished from North American classical scholarship. Two small experiences of my own bear witness to this collapse. Once I sent to a classical journal (I forget its name) a version in Latin elegiacs of Ben Jonson's poem *Still to be neat*. This was returned with

a frigid statement that they did not print such things. Ben's lines and my exercise in Latin verse would have filled perhaps half a page. But had I sent in an article about a potsherd with a crooked line painted on it, and named my work *Elbow of Herakles* by an unknown Samian Painter, they would have given me half-a-dozen pages with two photographs into the bargain. Some years ago a friend of mine retired from his professorship, and for his farewell dinner I wrote a complimentary poem in Latin hendecasyllabics. Another journal got hold of a copy and without consulting me printed my verses. Alas, one line ended in *expeditque*, which appeared as *expenditque*. Whether the editor could not scan hendecasyllabics or did not understand the Latin, I cannot say; for, though I wrote to him protesting, not a word of apology or explanation ever reached me in reply. These events, for all their triviality, are symptomatic of what I must call blank indifference to the study of classical poetry as poetry. In what I have now to write, I must therefore be forgiven if my remarks seem elementary to those interested in that poetry as something more than material for bogus science.

WHAT DO WE mean by metre and rhythm in classical verse? Metre is a scheme by which syllables, as quantitative units, are arranged in a recurrent pattern: the trochaic metre, the iambic metre and so forth. All poets who use the dactylic hexameter are in that respect completely similar: the slowest line of Lucretius, the most agile line of Homer, the subtlest line of Virgil are all scanned according to one system. Rhythm is a further and most vital phase: the method whereby a writer, within the metrical scheme, gains his

(Gilbert Norwood of the University of Toronto is widely known for his critical studies of Greek and Roman comedy and for his more recent work on Pindar. As his remarks on Virgilian scansion and word-music here indicate, Professor Norwood is very serious about what he writes, but—like those who have trafficked well and wisely with the ancients—he is seldom solemn about it.

The present paper is published by arrangement with the Committee for the Diffusion of Philological Knowledge of the American Philological Association

individual effects. To take an extreme contrast, Ennius' line

O Tite tute Tati tibi tanta tiranne tulisti?

and his

Olli respondet rex Albai Longai

are both hexameters: both, that is, are scanned according to the same metre; but they differ immensely in rhythm.

Now, I offer three propositions:

I. Full appreciation of rhythm is essential to appreciation of Virgil.

II. Very few of our undergraduates possess it.

III. It can be taught.

The first has been regarded as axiomatic in all ages of genuine literary scholarship. To separate form from matter is notoriously absurd, as if one sought a rose that was all shape but no colour, then a rose that was all colour but no shape. Nevertheless, such separation is philosophically feasible: it is in fact performed whenever poetry is translated into prose. Look at this:

But he sorrowfully said: 'Nevertheless, Arcadians, you will sing these songs upon your mountains: Arcadians alone are accomplished singers. Ah! If some day your pipe utters my love, how gently then will my bones rest!'

That is my translation of what seems to me the most melodious passage in Latin. What pleasure does my reader gain from it? Why write, print, read such stuff? Next, here are Virgil's own words, put into what students have been known to call the right order: the order corresponding to that of our English version.

At ille tristis inquit: 'Tamen, Arcades, cantabit haec vestris montibus. Arcades soli periti cantare. O, si olim vestra fistula dicat meos amores, quam molliter tum mihi ossa quiescant!'

But what does Virgil say? Say? Nothing. He begins to sing, and to sing like an angel.

Tristis at ille: 'Tamen cantabit, Arcades, inquit, Montibus haec vestris. Soli cantare periti Arcades. O mihi tum quam molliter ossa quiescant,

Vestra meos olim si fistula dicat amores!'

The two Latin versions are word for word the same: they differ only in that the second is moulded by metre and rhythm; but that difference is almost everything. To enjoy this passage as it may and should be enjoyed, a full artistic appreciation is needed. The student must not only be able to chop each line into six lumps, an extremely simple operation, which (however) sets Virgil on the same level as Sidonius. He must have the rhythm too, and not only in his knowledge but in his ears. We should so train him that it becomes second nature, that he feels the Virgilian rhythm as instantly as he appreciates a rhyme-scheme of Tennyson, for example. Why? Because whereas a work of art contains (let us say, rather crudely) three elements A B and C, but those blent into one effect, it emphatically does not suffice that I should appreciate first A, then B, and C next morning. They must strike my spirit simultaneously. Look at this familiar stanza:

Man, her last work, who seem'd so fair,
Such splendid purpose in his eyes,
Who roll'd the psalm to wintry skies,
Who built him fanes of fruitless prayer.

The fact that we can discuss those lines merely as theologians, or merely as grammarians, or merely as metricians has no relevance to the quality of the stanza as artistic work. For art consists . . . this it is impossible to emphasize too strongly . . . art consists in giving fact and comment in the same breath, not joined (however closely) but utterly interfusing one another like the hue and form and odour of a blossom. Now suppose a foreigner who knows everything about our language save its pronunciation. He might well recite that stanza thus in part:

Such splendid porpoise in his ee, yes!
Who rolled the per-sam to wintry skis.

His friends hastily correct him: he recites it again, laboriously and better. But the introduction of process, of stages, gives only understanding of art, not the divine thrill. Nevertheless, that is what must happen to all students of Latin poetry, as of all foreign poetry—at first. But if it continues to happen, year after year? If it never ceases to

happen? Long before taking their degree they ought to be relishing Virgil exactly as they relish Tennyson or whoever may have succeeded him in the affections of youth; for Virgil is not worth reading at all without this simultaneous grasp of subject-matter, grammar and rhythm.

We are thus face to face with my second proposition, that our students do not appreciate ancient poetry as they should if their long labour is not to be half wasted: so far as Virgil is concerned, almost completely wasted. I am ashamed to remember how long I taught without realizing that to most undergraduates the stylistic excellence, the melodic power, of those leaping trochaics in the *Persae* and the rhythmical enchantments quivering through the First *Georgic* meant no more than the rhymes of *In Memoriam* mean to our imagined Frenchman. For many years I was content to say: "Scan v. 87, naming the metre." Nearly all could do it. No doubt a son of Belial would now and then discover an iambus in Virgil or a double pyrrhic chattering in the words of Prometheus (who was excited, to be sure), but most could chop v. 87 into dactyls and spondees, or whatever they were, quite butcherly; and I assumed that scansion meant for them what it meant for me. However, the good genius that watches intermittently over me whispered in my ear one day: I asked the class why a caesura was needed, and at once plunged into the underworld. They could hear no difference between lines with, and lines without, a caesura: between

Tantae molis erat Romanam condere gentem

and

Sparsis hastis longis campus splendet et horret.

As for the rule of the weak caesura, that it should be followed by a strong caesura in the fourth foot, never yet have I found a freshman who had heard of it, who could hear the variation of movement in these two consecutive lines:

Intexunt latera et ferales ante cupressos
Constituunt, decorantque super fulgentibus
aruis.

How much they miss! For in art rules exist to be broken: that is, so that breaches of rule may become significant and beautiful. On this particular law depends what I think the most delicate of all Virgil's rhythmical masterpieces. In the Second *Georgic* he speaks of India, the horizon of the world, where the trees are so lofty that one cannot shoot an arrow over their summits:

Extremi sinus orbis, ubi . . .

All in order! There is the weak caesura followed duly by a strong: *extremi sinus orbis* ||ubi||. . . But, having given it, at the last moment—nay, later!—he obliterates it by eliding the *i* of *ubi*, filling the fourth foot entirely with a dactylic word, and that the lightest dactyl in Latin, *aera*. Then he follows this up with yet another dactylic word. There results an amazingly adroit representation of, first, the strong flight and then the faltering and flickering of the defeated arrow:

Extremi sinus orbis, ubi aera vincere summum . . .

That miracle, unsurpassed, perhaps, in the whole history of metrical composition, is unnoticed if we come to it without full consciousness of the weak caesura and its normal treatment.

Here is a final bit of evidence that our pupils are completely inexpert in this field. Long ago, and I will not say where, having to set an examination paper in Latin Literature for honour students in their final year of Classics, I added a novelty in the essay-question. Of course, as a respectable man, I did offer them two traditional subjects, things like "Cicero as a social figure" and "Which Latin author do you regard as . . . etc." But I added a third choice. Remembering how much had been said in class about elegiac scansion, I wrote: "Rearrange the following sentence so as to form an elegiac couplet: *carmen sponte sua ad numeros aptos veniebat, et versus erat quod temptabam dicere*." Had students been what they are so often asserted to be, how these would have pounced upon that exceedingly soft option and won full marks for ten minutes' work (if that) instead of scoring sixty per cent with an hour's toil—some disquisition on Cicero etc., as aforesaid!

But not a single candidate attempted the couplet.

My third point was that such appreciation can be taught. The big difficulty, and nevertheless the great aim, is to blend the A B and C whereof I spoke: to combine at the earliest possible moment the impact of subject-matter, grammar and poetical quality, this last in its most easily apprehended form, rhythm.

Here again I must be permitted a certain egotism, for I can speak best of that student whose experience I best know. By the time I was sixteen I had been led deep enough into Homer, Horace and Virgil to taste one of the purest, strongest and most fortifying pleasures known to man: the enlightenment of the spirit by great art. How was it conferred? By two methods, and two only. No direct attempt whatever was made to show us the sublimity etc., of the grand old etc., the procedure satirized by W. S. Gilbert when he depicts the Heavy Dragoons undergoing drill in aesthetics: "By threes! Rapture!" That is no use in teaching boys, though I believe it occasionally works with girls. A diet of large flabby words ending in -ation breeds no soul-stuff or mind-stuff. What our teachers gave us was specific: the strongest opponent of the old-fashioned classical training could not deny that it was thoroughly definite. We were taught the one element of this subject that can be directly taught.

First, we regularly learned passages of Greek and Latin poetry. Those who have gone through this training know its supreme value; those who have not can hardly imagine it. So I will note but one fact, a fact of overwhelming importance. Our early years are beyond compare the best for memory-work, as they are the worst for anything philosophical. To assail a pupil of fifteen with politics while leaving him unable to quote six consecutive lines of Virgil or Sophocles or Shakespeare or whatever poet he may be reading—that is a stupid crime. He cannot make up the loss later. But in those days I found that after studying an ode of Horace I could repeat the whole from memory without deliberately getting it by heart at all. On

the other hand, in my fifties I once decided that I ought to know the Sixth *Aeneid* verbatim. So I memorized it entirely. In two months everything had gone save the numerous bits that I have "always" known.

Secondly, we had to write Greek and Latin verse. Almost invariably this was translation of English poetry; but at the university original composition was now and then prescribed, and in school surreptitious lampoons would pass from hand to hand. For a long time this pursuit proved very difficult, largely because in Latin we were so often asked for Ovidian elegiacs. That seems an error: the second half of the pentameter is too exacting if one must invariably end with a dissyllable. But when some glimmer of humble proficiency appeared! Once *Bonnie Doon* was set. What an ordeal! How force these simple heart-broken words into a metre so alien?

But my fause luvver staw my rose,
And left the thorn wi' me.

Well, needs must! . . .

Surripuit tamen ille, fidem qui laesit, amator
Florem: flos abiit, spina relicta manet.

The merits of this are meagre enough, Heaven knows; yet what a thrill to see I had made something that sounded right! Even the far more audacious effort to imitate Virgil himself sometimes gained this modest reward. But infinitely more important was the fact that, when after some hours spent in such attempts one turned back to the Master, the increase of understanding and sympathy was almost miraculous. What then? Do I urge that we should ask our pupils to follow this discipline? The arguments against such a demand are too obvious for discussion, and I do not deny their weight. But one or two remarks may be offered. Part of the prejudice against it arises from the absurd lengths to which it was formerly carried, at least in England. Macaulay relates that the youthful Warren Hastings, after pursuing for years the normal classical education, was suddenly told to seek a post under the East India Company: whereupon he dropped Latin verse—for arithmetic! There need be no dread that so ludicrous an idea of education will return,

however drastically we revise our estimate of Latin and Greek. Forty-five years ago John Burnet, perhaps the finest classical humanist Scotland ever saw, wrote that Latin and Greek "composition, and especially verse composition, must be restored to its rightful place in our schools." We should do well to ponder his advice. Here is a magic key to getting inside ancient poetry. The only question is: do we value that privilege highly enough to purchase the key?

Finally, since my reader is perhaps murmuring such phrases as "be practical" and "this day and age," let me end by a brief account of two methods that I have used with considerable success on finding verse-composition for one reason or another ruled out.

The first has all the excitement of a game. Selecting a Latin line that contains no elision and consists of a syntactically perfect unit, I rewrite it in prose order and ask my pupils to rearrange the product so that it will scan as a hexameter. For instance

Fert picturatas auri subtemine vestes

is rewritten *vestes fert picturatas auri subtemine*. I always begin with that, for when you know (what a godsend!) that the passage, if treated kindly, must make a hexameter, it is a big help to have long words like *picturatas* and *subtemine*, which are easy to place. At first my sheaf of answers contains a repellent weed or so: things ending in *subtemine fert* and the like. But we rapidly improve. This device is, to be sure, elementary: still, both pupils and teacher learn a good deal. He stumbles on omissions or obscurities that are his fault. They quickly seize the interest and value of facts they knew but ignored: for example, the truth that you cannot have an isolated "short" is suddenly recognized as a great asset. And the vital aim begins to be achieved: they get the metre and rhythm in their ears. We are content at this first stage to go slowly: seldom, if ever, do we toy with elisions. But we do discuss rhythm, coming to it in the most natural and easiest way. Some pupils give me *picturatas fert* instead of *fert picturatas*, and decision

between the two makes a pretty point, easily taken.

The other device was more elaborate, enlightening advanced students, not beginners only. "Our business at present," I told them, "is to appreciate Virgilian versification: that and nothing else. Now, here is an English prose version of the *Georgics*. If I select from this version a paragraph the Latin original of which I do not recall, and translate it into hexameters, my attempt will be such that variations between it and Virgil's text will give us his verse-style and nothing else whatever." The outcome often proved even fuller of interest and instruction than we had hoped. Sometimes I would happen to achieve a line identical with his, far more often not. Then we studied the discrepancies. Here is a beautiful example. Using the English version, I had written

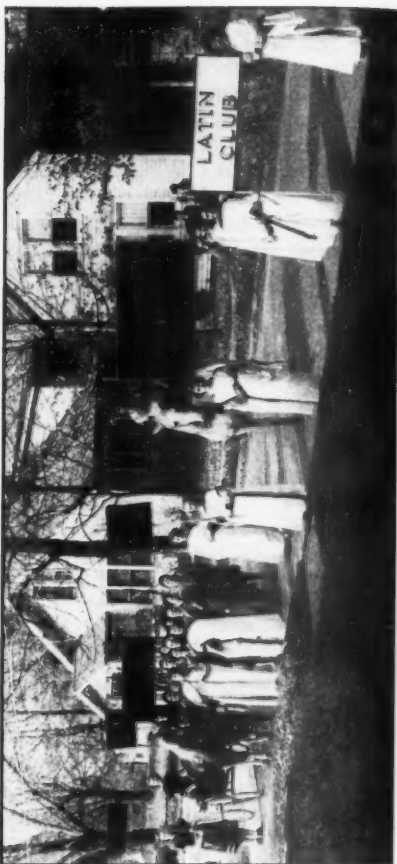
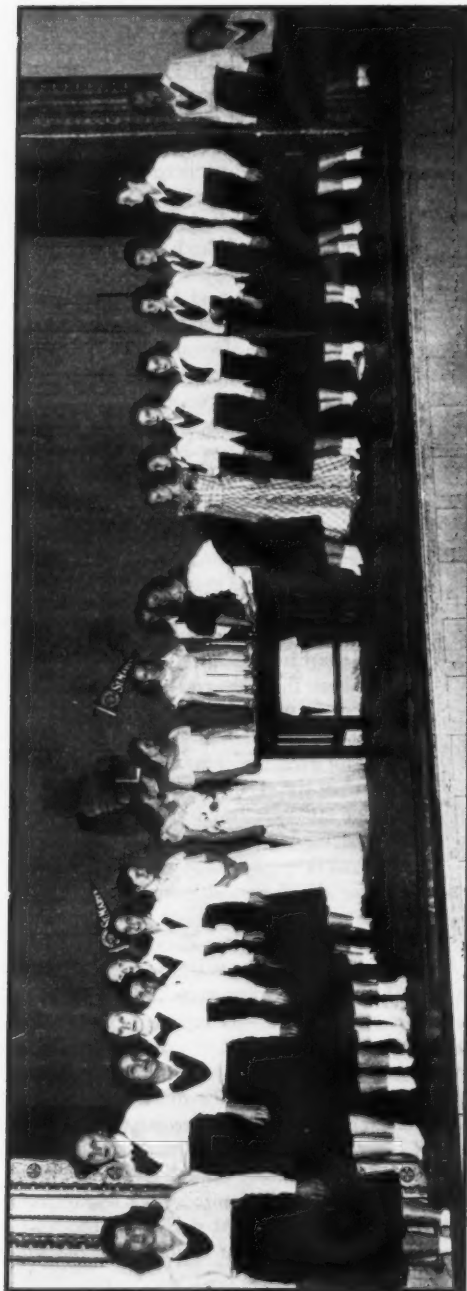
Excudent ceras finguntque tenacia mella.

We found in Virgil:

Excudent ceras et mella tenacia fingunt.

"Where lies his superiority?" I asked. "Remember that the *Georgics* are his most finished work, to which he devoted seven years: that is (if you like crude arithmetic) more than one day for each line. How is his verse more perfect than the other, as it must be?" They could not say. Nor could I. But a profound faith told me, as it told Socrates, that the oracle must be right; and at length I saw how. Virgil for the thousandth time had adroitly avoided assonance: I had not. The difference becomes instantly plain if one over-stresses the foot-ictuses. My version gave *excudent . . . fingunt*: he wrote *excudent . . . fingunt*, thus escaping the ugly repeated emphasis on *unt*.

Let us steadfastly believe and steadfastly teach, not only that the ancient Greek and Roman culture, far from needing nervous apology, merits loyal reverence as the noblest part of our own culture, but also that its finest achievements in literature should receive from us no less detailed study than the Ninth Symphony or Chartres Cathedral or the Madonna of the Rocks.



ABOVE

MEMBERS OF THE NEW ANNMARIAN CHAPTER (ST. MARY'S PAROCHIAL SCHOOL) OF THE JUNIOR CLASSICAL LEAGUE, IN SAN ANTONIO, TEXAS, AT A CHARTER-SIGNING CEREMONY. THE NEW CHAPTER HAS BEEN "ADOPTED" BY PACELLI CHAPTER OF OUR LADY OF THE LAKE HIGH SCHOOL.

RIGHT

THIS UNIT IN THE "HOMECOMING PARADE" AT TRENTON (MISSOURI) HIGH SCHOOL WON FIRST PRIZE—THE THIRD FIRST PLACE IN A ROW FOR THE GROUP.



"ROMAN SENATOR IN THE LIBRARY"

(THIS IS REALLY CONRAD EVERAKES OF FARRAGUT HIGH SCHOOL, CHICAGO. HIS TEACHER IS MISS MARY B. RHENDE.)

Latin on Display

HISTORIANS TELL US THAT "LATIN WEEK" ORIGINATED IN PENNSYLVANIA, THEN ALMOST SPONTANEOUSLY SPREAD ACROSS THE COUNTRY WITHIN A FEW YEARS. IT IS NOW A MAJOR ANNUAL EVENT IN THE LATIN FIELD.

THE EDITORS OF *CJ* AND THE CHAIRMAN OF CAMWS' COMMITTEE HAVE HAD, AS USUAL, A DIFFICULT TIME SELECTING PICTURES FROM THE LARGE NUMBER SENT IN. A GREAT MANY HAD TO BE RULED OUT ARBITRARILY BECAUSE THEY LACKED SHARPNESS OF DEFINITION AND PROPER LIGHTING. THE PICTURES WE PRESENT HERE ARE, WE BELIEVE, REPRESENTATIVE OF "LATIN WEEK" ACTIVITIES—AND REFLECT BOTH THE EARNESTNESS AND THE GOOD SPIRITS DISPLAYED BY THE PARTICIPANTS. TO ALL, OUR THANKS—AND REGRETS THAT WE CAN PRINT SO FEW OF THE PICTURES SENT IN. AND TO MISS ESSIE HILL, COORDINATOR, FOR HER UNTIRING EFFORTS—SPECIAL THANKS.



DISPLAYS AT IMMACULATA HIGH SCHOOL
DETROIT, MICHIGAN





ABOVE

SPEAKERS IN A "LATIN NIGHT SYMPOSIUM" AT OUR LADY OF THE LAKE HIGH SCHOOL, SAN ANTONIO, TEXAS, SPONSORED BY THE PACELLI CHAPTER OF THE JUNIOR CLASSICAL LEAGUE. THE TOPIC WAS "LATIN FOR YOUNG MODERNS," AND THE SPEAKERS WERE INVITED FROM THE VARIOUS HIGH SCHOOLS OF THE COMMUNITY TO DISCUSS THE BEARING OF LATIN STUDY ON VARIOUS ASPECTS OF MODERN LIFE.

BELOW

THIS ACTION PHOTOGRAPH TELLS ITS OWN STORY, A GOOD REPRESENTATIVE OF THE FUN THAT GOES WITH LATIN CLUB ACTIVITIES. NO ONE WORRIES VERY MUCH ABOUT THE TROUSER-CUFFS AND SHOES SHOWING BENEATH THE TOGA, NOR THE NECK-TIES. BUT EVERYONE CONNECTED WITH THIS WEDDING PROCESSION AT MARSHALL COLLEGE, HUNTINGTON, WEST VIRGINIA, SEEMS TO BE HAPPY ABOUT THE WHOLE THING.



PORCUS TERRESTRIS

PORCUS terrestris lingua Americana etiam *woodchuck* appellatur sed lignum non circumiacit. Ne porcus quidem verus est. Ita fortasse appellatus est quod terram evertit. Propter hunc morem ab agricolis non amatur sed circum aedificia rustica habitare amat. Sicut mus, sciurus, caniculus et mustela odorifera, homines timet sed optime vivit ubi homines vivunt. Ei placent arva et agri aperti, ubi longe circumspicere potest.

In scriptura sacra legitur "Vulpes habent foveas." Hoc admirandum est quod vulpes apud nos saepius habitant in cavis saxosis vel in arboribus veteribus quae ceciderunt. Porci terrestres re vera foveas habent, saepe duas, nonnumquam tres. Sapienter opus fodiendi meditari videntur. Primam foveam deorsum oblique ducunt, deinde ab alia parte alteram ad eundem locum, saepe tertiam. Tum ex imo sursum fodiunt ut cubiculum ab aqua tutum habeant.

Sicut talpa, fossor optimus est sed aliter agit. Omnes pedes unguibus acutis praediti sunt. Pedibus prioribus solum fodit, posterioribus retroversus reicit. Glarea per aerem volat. Extra foveam tumulus crescit. Opere fodiendi confecto, non iam laborat. Vivendo gaudet. Voluptati se totum dedit. Brevi trifolium rodit, tum erectus circumspicit ne hostis accedat. Longe ab fovea raro abire audet. Mox trifolii plenus secedit ad somnum vel prope foveam sole fruitur.

Adventu hiemis, sicut legiones Caesarianae, in hiberna se recipit. Totum hiemem modo ursarum dormit. Fama est tamen postridie Kalendarum Februariarum eum exire auspiciorum causa. Si umbram suam vidit, iterum descendit ut alteros quadraginta duos dies dormiat. Haec superstitione apud nos orta est, senis iocosissimi, Avunculi Samuelis, ut creditur, inventio ridicula. Europa nescit. Ibi iste dies propter benedictionem candelarum vel missam candelarum *Candelmas* vocatur.

ANON.

THIRD UNIVERSITY OF KENTUCKY FOREIGN LANGUAGE CONFERENCE

"Ways to International Understanding" will be the theme of the Third University of Kentucky Foreign Language Conference, to be held on the campus at Lexington, May 11-13, 1950. The lecturers will be: Dr. William C. Korf-macher, Head of the Department of Classical Languages, Saint Louis University; Dr. H. Carrington Lancaster, James M. Beall Professor of French Literature, The Johns Hopkins University; and Dr. Carl F. Schreiber, Professor of German and Curator of the William A. Speck Collection of Goetheana, Yale University. In addition, more than one hundred scholars and teachers from throughout the nation will read papers, both academic and pedagogical, in sectional meetings devoted to Classical Languages, French, Spanish, German, Slavic Languages, and Biblical and Patristic Languages.

The 1949 Conference drew some 400 registrants, representing 163 institutions and sixteen languages, from twenty-six states and the Province of Ontario.

Dr. Jonah W. D. Skiles (Ancient Languages) is Director of the Conference, and Dr. Daniel V. Hegeman (German) and Dr. Thomas C. Walker (Romance Languages) are Associate Directors. Programs may be had from the Director, Dr. Jonah W. D. Skiles, Department of Ancient Languages, University of Kentucky, Lexington.

FIFTH NORTHWESTERN STATE COLLEGE FOREIGN LANGUAGE CONFERENCE

The fifth annual Northwestern State College Foreign Language Conference will be held on April 28 and 29, 1950, at Natchitoches, Louisiana. The guest lecturers will be Professor H. Carrington Lancaster of Johns Hopkins University, and Professor Lawrence S. Poston, Jr. of the University of Oklahoma.

The theme of this year's Conference is "Languages for Living." The maximum time which can be allowed a paper is twenty minutes, but shorter papers are most welcome. A paper may represent literary or linguistic research, or methods, etc. Those interested in reading papers are requested to write promptly to Professor G. Waldo Dunnington, Director of the Conference, Box 1084, Northwestern State College, Natchitoches, Louisiana, giving title of the paper and number of minutes required for presentation.

FORTY-SIXTH ANNUAL MEETING
CLASSICAL ASSOCIATION OF THE MIDDLE
WEST AND SOUTH

CLEVELAND, OHIO, APRIL 6, 7, 8, 1950

WITH THE COOPERATION OF

THE CLASSICAL CLUB OF GREATER CLEVELAND
JOHN CARROLL UNIVERSITY

WESTERN RESERVE UNIVERSITY
THE PUBLIC SCHOOLS OF CLEVELAND

THE CLEVELAND CHAPTER OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

HEADQUARTERS: HOTEL CLEVELAND
(All Meetings for the Reading of Papers in the Ball Room)

PROGRAM

(Preliminary; additions for the permanent record will be found on Page 249 of this volume.)

WEDNESDAY, APRIL 5

8:00 P.M. Meeting of the Executive Committee,
Directors Room, Mezzanine Floor.

THURSDAY, APRIL 6

8:30 A.M. Registration begins, Mezzanine
Floor, Hotel Cleveland.

9:00 A.M. Meeting of the Executive Commit-
tee, Directors Room, Mezzanine Floor.

THURSDAY, 10:00 A.M.

GRAYDON W. REGENOS, *First Vice-President*
CAMWS, Tulane University, *Presiding*.
(Maximum limit for all papers will be
twenty minutes)

CARL R. TRAHMAN, University of Cincin-
nati, "The Attitude of the Roman Ad-
ministration toward Latin and Greek."

LUCY A. WHITSEL, Marshall College, "Meus
Molliculus Caseus" (15 minutes).

EUGENE S. MCCARTNEY, University of Mich-
igan, "Picturesque Ways of Measuring the
Works of Nature and of Man" (18 min-
utes).

SISTER M. BEDE DONELAN, College of Saint
Teresa, Winona, Minnesota, "Greek Du-
plicity."

JOHN L. HELLER, University of Illinois,
'Cicero' vs. 'Tully' and Similar Prob-
lems" (15 minutes).

ALBERT RAPP, University of Tennessee,
"Courses in Latin and Greek Etymology"
(15 minutes).

THURSDAY AFTERNOON

2:00-3:30 P.M. JOHN B. TITCHENER, *President*
of the Ohio Classical Conference, Ohio State
University, *Presiding*.

HARRY J. LEON, University of Texas, "The
Postal Service in the Roman Empire" (10
minutes).

CHARLES CHRISTOPHER MIEROW, Carleton
College, "Francesco Petrarca, Lover of
Learning."

MARY E. MCKINNEY, Albion College,
"Goethe and the Classics."

SISTER M. MELCHIOR, O.P., Rosary College,
"The Resurrection in Patristic Consola-
tion Literature."

4:30-6:00 P.M. Members of the Association
will be guests of Hathaway Brown School at
tea.

Guest Artist, MARY MARTING PENDELL,
Soprano, "The Classical Element in Music."

THURSDAY EVENING

7:45-9:30 P.M. Ball Room, Hotel Cleveland,
H. LLOYD STOW, University of Oklahoma,
Presiding

Address of Welcome: WINFRED G. LEUTNER,
*President Emeritus, Western Reserve Uni-
versity.*

DORIS TAYLOR, Rockford College, "Cosa—
New Opportunities" (illustrated).

LOUIS E. LORD, Managing Committee, Amer-
ican School of Classical Studies at Athens,
"A Museum in the Athenian Agora"
(illustrated).

"Triumph Over Time" (color film of Greece).
9:30-11:00 P.M. *Members of the Association are invited to participate in a reception and smoker as guests of The Classical Club of Greater Cleveland, Red Room, Hotel Cleveland.*

FRIDAY, APRIL 7

MORNING

7:30 A.M. *State Vice-Presidents will meet for breakfast, Room 9, Mezzanine Floor, Secretary WILLIAM C. KORFMACHER, Presiding.*

9:30 A.M. GERALD F. ELSE, *State University of Iowa, Presiding.*

ROBERT T. MEYER, *Catholic University of America, "The Cleveland Manuscript of Gautier de Chatillon's Alexandreis" (7 minutes).*

MARY A. SOLLMANN, *Sophie Newcomb College of Tulane University, "A Mirror of Roman Society."*

FRANKLIN B. KRAUSS, *President of the Classical Association of the Atlantic States, The Pennsylvania State College, "The Creed of Vergil and Horace."*

NORMAN J. DEWITT, *University of Minnesota, "The Sun Will Still Rise."*

Intermission, 5 minutes

JOHN G. HAWTHORNE, *The College, University of Chicago, "The Delight of Latin."*

J. A. DAVISON, *University of Manchester; Visiting Professor, Victoria College, Toronto, "The Form of Attic Tragedy."*

MARY A. GRANT, *University of Kansas, "Some Greek Myths and Scythia" (15 minutes).*

FRIDAY AFTERNOON

2:00 P.M. ERNEST L. HIGBARGER, *Northwestern University, Presiding.*

Symposium on "Humanities Courses and the Classics" (each speaker, 15 minutes).

President NATHAN M. PUSEY, *Lawrence College, Moderator, "New Courses with Old Teachers."*

NORMAN T. PRATT, JR., *Indiana University, "The Role of Classics in General Education."*

WALTER R. AGARD, *University of Wisconsin,*

"Classics in the Wisconsin Integrated Liberal Studies Program."

CLARK HOPKINS, *University of Michigan, "The Choice of Books in Humanities Courses."*

Brief Comments

GERALD F. ELSE, *University of Iowa*

CHARLES T. MURPHY, *Oberlin College*

JOHN G. HAWTHORNE, *The College, University of Chicago*

HENRY C. MONTGOMERY, *Miami University*

General Discussion

FRIDAY EVENING

7:00-10:00 P.M. *Annual Subscription Banquet (\$3.85 per plate, tip included; formal dress optional), Ball Room, Hotel Cleveland. NORMAN J. DEWITT, University of Minnesota, Toastmaster.*

Music; GLENN SCHNITTKE, tenor, Baldwin-Wallace Conservatory.

Greetings;

President JOHN SCHOFF MILLIS, Western Reserve University

Reverend EDWARD McCUE, S.J., Dean, John Carroll University

DR. MARK C. SCHINNERER, Superintendent, Cleveland Public Schools

Response for the Association; WILLIAM E. GWATKIN, JR., University of Missouri.

"Ovations"; WILLIAM C. KORFMACHER, St. Louis University.

Presidential Address; MARY V. BRAGINTON, Rockford College, "Maecenas, Amicus Poetarum."

SATURDAY, APRIL 8

7:45 A.M. *Former students of the School of Classical Studies of the American Academy in Rome will meet for breakfast (place to be announced), LAURA B. VOELKEL, Secretary.*

9:00-10:00 A.M. *Business Session, Ball Room, Hotel Cleveland, MARY V. BRAGINTON, Presiding.*

10:00 A.M.-12:00 M. *Panel Discussion; "The Teaching of Latin in Secondary Schools," GRACE L. BEEDE, University of South Dakota, Chairman.*

ÉMILE DE SAUZÉ, Director, Summer School of French and Spanish and Demonstration School of Languages, Western Reserve University, former Director of Foreign Languages, Cleveland Public Schools. "An Administrator Looks at the Latin Curriculum in Secondary Schools."

MARGUIRETTE STRUBLE, Iowa State Teachers College, "Latin for General Education: Suggestions on Content and Procedures."

LOIS ASHTON LARSON, York Community High School, Elmhurst, Illinois, "Latin at Its Best in High School."

LETHA J. CORÉ, Central High School, La Crosse, Wisconsin, "Some Methods and Activities Helpful in Teaching Latin I and II Students."

RICHARD H. WALKER, Bronxville High School, Bronxville, New York, "Is There Another Way of Teaching Latin?"

General Discussion

SATURDAY AFTERNOON

12:45 P.M. *Subscription Luncheon* (\$1.50, tip included) sponsored by the Classical Club of Greater Cleveland, Sorosis Club, 2040 East 100th Street, President ÉMILE DE SAUZÉ, Presiding.

2:00 P.M. Conducted trips to the Cleveland Museum of Art, the Army Medical Library, and the Italian Gardens in Gordon Park.

COMMITTEES

EXECUTIVE COMMITTEE: Mary V. Braginton (President), Graydon W. Regenos (First Vice-President), Clarence A. Forbes, Arthur H. Moser, Gerald F. Else, Henry C. Montgomery, A. Pelzer Wagener, William C. Korfmacher (Secretary-Treasurer).

COOPERATION WITH OTHER SOCIETIES: A. Pelzer Wagener (Chairman); Arthur H. Moser, Jonah W. D. Skiles.

EDUCATIONAL POLICIES: William E. Gwatkin, Jr. (Chairman); James E. Dunlap, Clarence A. Forbes, Gertrude J. Oppelt, Esther Weightman.

LATIN WEEK: Clyde Murley (Chairman); Lillian R. Hadley, Dornis Martin, Graydon W. Regenos, *ex officio*.

SEMPLE SCHOLARSHIP FUND: H. R. Butts

(Chairman); Lois Ashton Larson, Paul R. Murphy, Laura B. Voelkel, William C. Korfmacher, *ex officio*.

SCHOLARSHIP AWARDS: Russel M. Geer (Chairman); Warren E. Blake, George E. McCracken, Charles T. Murphy, William C. Korfmacher, *ex officio*.

NOMINATIONS: Fred S. Dunham (Chairman); Ruth F. Joedicke, Clyde Murley, Sibyl Stonecipher, Dorrance S. White.

RESOLUTIONS: L. Richard Dean (Chairman); Mima Maxey, B. H. Narveson, Eva May Newnan, Ortha L. Wilner.

LOCAL ARRANGEMENTS

Émile de Sauzé, Western Reserve University (General Chairman).

GENERAL: Nellie P. Rosebaugh, Glenville High School, Chairman: Kathryn S. Bennett, Lake Erie College; Theodore Duke, University of Akron; Alice C. Ferguson, Ashland College; John R. Grant, Western Reserve University; Sam L. Greenwood, Baldwin-Wallace College; Sister Mary Inez, S.N.D., Notre Dame College; Frank R. Kramer, Heidelberg College; Rev. William J. Millor, S.J., John Carroll University; Charles T. Murphy, Oberlin College; Harlan R. Parker, Western Reserve Academy; John H. Parks, Kent State University; Lorimer Robey, Hawken School; Robert B. Rowen, University School; Sister Mary Stanislaus, O.S.U., Ursuline College; John B. Titchener, Ohio State University.

REGISTRATION: Anna H. Blake, Hathaway Brown School, Chairman; Kathryn S. Bennett, Lake Erie College; Evelyn Howell, Hathaway Brown School; Robert McCormick, S.J., St. Ignatius High School; Virginia G. Markham, John Adams High School; Mary Ryan, Cleveland Heights High School; Louise Price, Western Reserve University.

PUBLICITY: Jean Stoner, Laurel School, Chairman; Walter W. DuBreuil, Cleveland Public Schools; Sister M. Francelia, H.H.M., Lourdes Academy.

ARRANGEMENTS FOR PRIESTS, BROTHERS, SISTERS: Rev. Joseph A. Kiefer, S.J., John

Carroll University, North Park and Miramar Drive, Cleveland 18, Ohio.

EXHIBITS: Lotta Liebmann, Roosevelt Junior High School, *Chairman:* June Eddingsfield, John Marshall High School; Elizabeth Caldwell, Lakewood High School.

ENTERTAINMENT: Virginia G. Markham, John Adams High School; John R. Grant, Western Reserve University.

RECEPTION AND BANQUET: Nida Glick, Lincoln High School, *Chairman:* Mildred M. Haines, Shaker Heights Junior High School; Lotta Liebmann, Roosevelt Junior High School; Lillian M. McGannon, West High School; Helen Palmer, James Ford Rhodes High School; Nellie P. Rosebaugh, Glenville High School.

SATURDAY LUNCHEON AND TRIPS: M. Evelyn Dilley, Shaker Heights High School, *Chairman:* Ruth Ann Blair, Shaker Heights High School; Rev. Joseph A. Kiefer, S.J., John Carroll University; Lorimer Robey, Hawken School; Dorothy Schullian, Army Medical Library; Sylvia Wunderlich, Classical Curator, Cleveland Museum of Art.

HOTELS

Hotel Cleveland, 20 Public Square, (Headquarters): Singles, \$4.50, \$5.00, \$5.50, \$6.00, and \$7.00; Doubles, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00 and \$9.00; Twins, \$8.00, \$9.00, \$10.00, \$11.00, \$12.00 and \$14.00.

Hotel Hollenden, 610 East Superior Avenue: Singles, \$3.50 to \$8.00; Doubles, \$5.50 to \$10.00; Twins, \$7.00 to \$12.00.

Hotel Statler, Twelfth Street and Euclid Avenue: Singles, \$4.00 to \$7.00; Doubles, \$7.00 to \$10.00; Twins, \$8.00 to \$12.00.

Hotel Cleveland is located in the center of the city adjacent to the Union Terminal. The Hollenden and Statler are both within walking distance of the Cleveland. Room reservations should be made directly with the hotel. Hotel Cleveland cards will be distributed to members with the final copy of the program.

REGISTRATION

In view of mounting costs it has become

necessary this year to charge a small registration fee to help defray the expenses of the annual meeting. This fee of \$1.00 is payable at the time of registration and will not be charged students.

RESERVATIONS FOR BANQUET AND LUNCHEON

Members are urged to make reservations in advance for the annual subscription banquet (please indicate if fish is desired) and for the Saturday luncheon with Miss Tillie R. Katowitz, Room 225, Board of Education, Cleveland 14, Ohio.

GENERAL INFORMATION

All meetings will be held on Eastern Standard Time.

Cleveland may be reached by the Baltimore and Ohio, Erie, New York Central, Nickel Plate, and Pennsylvania Railroads; by the Central Greyhound, Pennsylvania Greyhound and Blue Ridge bus lines; and by several air lines. Cleveland is located on U. S. routes 6, 20, 21, and 42. Hotel Cleveland has ample garage facilities for members coming by private car.

For the tea on Thursday, Hathaway Brown School at 19600 North Park Boulevard, Shaker Heights, Cleveland, can be reached by taking the 4:00 P.M. Rapid Transit Car from the Union Terminal.

Members will be interested in knowing that on Good Friday, beginning at twelve noon, services will be held in St. John's Cathedral (Catholic) at Superior Avenue and East Ninth Street, and in Old Stone Church (Protestant) on Cleveland Public Square.

The Sorosis Club at 2040 East 100th Street can be reached by taking a Euclid Avenue street-car marked East 107th, Windemere, or East 140th Street.

Following the luncheon on Saturday, a number of trips of special interest to classicists have been planned, including visits to the Cleveland Museum of Art to see the Dido and Aeneas Tapestries and the collection of Greek and Roman Art, to the Army Medical Library to see medieval Latin treatises and Incunabula, and to the Italian Cultural Gardens in Gordon Park.

*Continuing a study
Of split-reed or cleft-stick therapy*

A Sempiternal Superstition

Walton Brooks McDaniel

PART II

AS IN SO MANY other magic ceremonies, special days are deemed to be particularly favorable for the therapeutic performances.³⁸ Good Friday, Christmas, or St. John's Eve. Nakedness may be prescribed for the baby.³⁹ It must not touch the sides of the cleft as it is handed through feet first⁴⁰ from west to east or from east to west.⁴¹ Its face should look up so as to have, we may fancy, the full blessing of heaven.⁴² Quite in accord with pagan ideas, there is sometimes the requirement that a virgin should hand the infant through and a boy receive it on the other side.⁴³ Quite pagan, too, is the belief in the mystic value of certain numbers. The child may make the passage three (or a multiple of three) or seven times.⁴⁴ Silence may be enjoined.⁴⁵ The more minutiae appear in a magic rite, the more opportunity there will be to explain away a failure on the score of an operator's negligence or an untoward happening. There is always a chance that baby will let out a disqualifying yell in a black-berry bush.

In their efforts to imagine the line of reasoning which lies back of this use of a split reed or cleft sapling in therapy, scholars have adduced similar practices from the folkmedicine of various peoples. Possibly anterior to the use of the man-made aperture is that of a chance opening in a tree or between two trees. If these paired trees were provided with a bar running from one to the other, an operator of magic had a complete hole for his purposes.⁴⁶ In West Sussex one may learn that an opening through even the branches of a maple will bestow longevity on a baby who has been passed through it.⁴⁶ Also usable are openings in the ground,⁴⁷ loops of turf,⁴⁸ or circular

pieces of sod which have been perforated for the purpose and taken, in some instances, from a graveyard,⁴⁹ furthermore, holed stones,⁵⁰ and even such artificially contrived circles as a hoop,⁵¹ a ring of yarn,⁵² a wreath of woodbine,⁵³ or even a cake.⁵⁴ Again, megalithic monuments, such as certain dolmens, have seemed to be 'made to order' for the purpose, especially when the superstitious operator had the mistaken idea that they were sacrificial tables of the Druids and not sepulchral chambers.⁵⁵

The practice appears in what we may call a Christianized form when the ailing person passes under the shrine of a saint,⁵⁶ or under the retable of the altar⁵⁶ or the communion table,⁵⁷ or under the belly of a donkey;⁵⁸ for everybody—at least, in Italy—knows that Christ's riding on one of these animals made it forever sacred, as the marking of a cross on its back attests to all who have eyes to see. In Sussex, England, it is for aye that they hand the baby back and forth thrice under this beast of unpredictable conduct, or, rather, misconduct.

Especially instructive perhaps is the choice of a bramble bush that forms an arch through which the ailing person may pass or be passed.⁵⁹ So in Périgord a person suffering from boils may hope to rid himself of them by going nine times under the stem of a black-berry-bush, if chance has rooted it at both ends in the earth.⁶⁰ This reminds us of the Pennsylvanian German performance. In other places the passage is recommended for a child that has been slow in learning to walk⁶⁰ or for one that suffers from eruptions,⁶¹ or from whooping-cough.⁶² It may be prescribed, also, as a remedy for rheumatism.⁶³

It is the opening in the briar-bush that

plays the vital role, but there are often minor requirements, even as there were in the use of the cleft of a tree, such as that the victim must be fasting, wear only a shirt, pass through without prattling, repeat the performance on three or nine consecutive mornings, do it on a Friday, choose a time before or at sunrise for the rite and be seen by nobody while performing it.⁶⁴

But what was in the minds of those who first started all this silly business? It is unfortunate for those of us who are curious about such matters that the practitioners never publish in any medical journal their reasons for trusting in such a strange therapy. We can only resort to conjecture.

We have had no difficulty in recognizing the coincident healing of a person suffering from disease and of some growing object which has been assimilated to him as a typical example of sympathetic magic. But how are we to interpret the role of a hole in a stone, let us say, or a natural aperture in a bramble-bush in ridding one, e.g., of a hostile demoniacal spirit or of an evil wrought by witchcraft?

Sir James Frazer believed that 'the primary idea is that of interposing an impassable barrier between a fugitive and his pursuing foe.'⁶⁵ But a hole might not seem precisely an obstacle to a pursuer. He recognized, however, the possibility that a disease was thought of as something which could be stripped off by the passage through and left on the entering side.⁶⁶ According to testimony which he introduces, members of primitive races think that this is a way to free oneself from evil spirits or ghosts. The closing up of the slit and the tree's eventual healing made it a barrier against the return of a disease. Reasonably argued, so far as the tree type of therapy is concerned, but in the seemingly cognate prescriptions there is no closing up of the opening in the earth, turf, cake, wreath, or other perforated object. Furthermore, the ailing person is passed back and forth a number of times through the aperture.

Some would see in the person's issue from the opening an imitation of birth, a symbol of a new birth into a better state. It might

thus be viewed as a process of purification and regeneration.⁶⁷ But the movement ought then to be all in one direction, not back and forth.

Henri Gaidoz thinks that the idea was of a transfer to the object through which the afflicted person passed, with an accompanying notion, perhaps, of stripping off the ill as a snake frees itself from its slough.⁶⁸ But if the tree-cleft or the holed object is to take on the affliction, why should pains be taken to keep the baby from touching as it goes through?⁶⁹ Some would urge, too, that if the holed or cleft tree took on the evil itself, it might die and carry its human charge with it.⁷⁰ I very much doubt whether the time chosen, sunrise or earlier, for the performance should lead us to trace the therapeutic rite back to sun-worship.⁷¹ Possibly the selection of the hour had something to do with the notion that dawn forced the demons of witchcraft and disease to disappear.

May not the original conception have been that of an opening which functioned simply like a doorway? Passing through it brought one into something new. Upon entering a room or a house, one leaves behind the scene, situation, condition—what you will—that was in one's place of exit, and finds another. Repetition of the passing in either direction ought merely to increase the efficacy of the magical operation. The next step would not be too difficult for a primitive thinker to attribute to the holed object, whether it was touched by the passage or not, a sympathetic relationship with the person that it helps. Their futures are interconnected. As for those Christian variants, they bring in, of course, a new power: the holiness of the shrine puts, for example, the demons of evil to flight.

Finally, from the point of view of the art of medicine, there is something to be said. It is too, too simple merely to declare Cato and Marcellus fools and all those who have followed their advice all over the world to be equally foolish. In the case of various functional troubles we can postulate a certain number of cures that have been due to the healing that Nature may achieve in time, unaided, and to the help that the patient's own

faith in his doctoring can afford. Whatever may have been done to him during his convalescence can then readily be considered to have been the cause of his ultimate recovery. News of it, widely reported, creates believers and imitators. But to the average layman hernia might seem to be an ailment that would not disappear spontaneously: recourse must be had to a truss or to the knife of a surgeon. If this be universally true, we cannot do much to excuse those who have perpetuated this superstition through so many centuries. But possibly, in the case of the very young, ruptures present a different problem. Let us see just what the art of medicine can do in a plea for Cato, Marcellus Empiricus, and the rest.

I presume that a first guess would be that we are dealing with cases of mistaken diagnosis. Babies whom a quack, or a magician, or a credulous father operating 'on his own,' seems to have cured by this or that method of passing simply did not have a rupture. Some bruising at delivery, some excess of fat on the infant's abdomen, or some other transient condition has deceived the ignorant eye. Fortunately, however, pediatric literature that is readily accessible saves us from resorting to any such more or less far fetched explanations in our effort to clear the healers of the charge of utterly baseless folly. We learn that spontaneous healing can take place in both congenital and acquired umbilical hernia, but in the former rarer form of rupture, it is less usual.⁷² Inguinal hernias, which, for the most part, are the affliction of male children,⁷³ are also either congenital or acquired,⁷⁴ and may disappear spontaneously without recourse to any mechanical appliance or to surgery.⁷⁵ It seems to me likely, however, that in perhaps a good many instances of so-called ruptures in the male child, the diagnostician has mistaken for an inguinal hernia, not to mention other possibilities for error,⁷⁶ the rather common watery swelling called a hydrocele. This testicular trouble is generally allowed to clear up of its own accord.⁷⁷ To this day the diagnosis of swellings in the inguinal region can be difficult for the expert.⁷⁸ Spontaneous cures still

help the reputation of many a medical charlatan and faithhealer. Cato was far from being one of these. In fact, when we consider the general ignorance of sound medicine among the Romans of his day, he seems far more excusable for his magic circling with the split reed than those who are still cherishing this sempiternal superstition in one form or another. The important thing to stress is how the present can illuminate the far past for a classical investigator and particularly if he is somewhat acquainted with the folklore of those who represent the old Romans in the modern world.

NOTES

⁷² J. G. Frazer, *op. cit.* (see note 1), 171-172; H. Gaidoz, *op. cit.* (see note 12), 17.

⁷³ Cf. H. Gaidoz, *op. cit.*, 80; W. W. Groome, *op. cit.* (see note 14), 123.

⁷⁴ E. S. Hartland, *op. cit.* (see note 33), 304.

⁷⁵ C. Latham, *op. cit.* (see note 23), 41: the former; E. S. Hartland, *op. cit.*, 306: the latter.

⁷⁶ Cf., e.g., E. S. Hartland, *loc. cit.* (see note 41). But, presumably, mother or midwife would usually do the handing: cf., e.g., J. Brand, *op. cit.* (see note 20), 290.

⁷⁷ Cf., e.g., E. S. Hartland, *op. cit.* (see note 15), 146.

⁷⁸ H. Gaidoz, *op. cit.* (see note 12), 17.

⁷⁹ M. C. Ffennell, *op. cit.* (see note 21), 334; 336: 'witchbar'; H. Gaidoz, *op. cit.*, 10; cf. 13; J. G. Frazer, *op. cit.* (see note 1), 173.

⁸⁰ C. Latham, *op. cit.* (see note 23), 43.

⁸¹ J. G. Frazer, *op. cit.*, 190; H. Gaidoz, *op. cit.*, 18; 21; G. L. Kittredge, *op. cit.* (see note 20), 3 and note 66.

⁸² J. G. Frazer, *op. cit.*, 191; H. Gaidoz, *op. cit.*, 18; G. L. Kittredge, *op. cit.*, 191.

⁸³ H. Gaidoz, *op. cit.*, 22-23.

⁸⁴ J. G. Frazer, *op. cit.*, 186-189; W. G. Black, *op. cit.* (see note 15), 66; J. Brand, *op. cit.* (see note 20), 291; 293.

⁸⁵ J. G. Frazer, *op. cit.*, 184.

⁸⁶ J. G. Frazer, *op. cit.*, 187.

⁸⁷ W. G. Black, *op. cit.*, 68.

⁸⁸ W. G. Black, *op. cit.*, 69: Three cakes from nine portions of meal given by nine maidens and nine married women. Child is put through thrice in the name of the Trinity.

⁸⁹ H. Gaidoz, *op. cit.*, 25-26; 32; J. Brand, *op. cit.* (see note 20), 293.

⁹⁰ H. Gaidoz, *op. cit.*, Chap. IV.

⁹¹ G. L. Kittredge, *op. cit.* (see note 20), 148.

⁹² G. L. Kittredge, *loc. cit.*: a skewbald horse or a bear may be the substitute in England. C. Latham, *op. cit.* (see note 23), 47.

⁹³ C. Latham, *op. cit.*, 42-43; J. G. Frazer, *op. cit.*, 180 and note 2; W. W. Groome, *op. cit.* (see note 21) 123; G. L. Kittredge, *op. cit.*, 31; 148; cf. Notes and

Queries, Ser. 1, I (1850), 397: for whooping-cough.

⁶⁰ H. Gaidoz, *op. cit.*, 7.

⁶¹ C. Latham, *op. cit.*, 42-43; W. G. Black, *op. cit.* (see note 15), 70; H. Gaidoz, *op. cit.* (see note 12), 8.

⁶² W. G. Black, *loc. cit.*; The charm to be repeated is 'In bramble, out cough, Here I leave the whooping-cough.' W. W. Groome, *op. cit.* (see note 21), 123.

⁶³ W. G. Black, *loc. cit.*

⁶⁴ Cf. H. Gaidoz, *op. cit.*, 7-8.

⁶⁵ J. G. Frazer, *op. cit.* (see note 16), 171, note 1; cf. 177 ff.

⁶⁶ J. G. Frazer, *op. cit.*, 172-175.

⁶⁷ E. S. Hartland, *op. cit.* (see note 33), 305; J. G. Frazer, *op. cit.*, 171, note 1; W. G. Black, *op. cit.*, 65; 70; H. Gaidoz, *op. cit.*, 75; 80. But he does not believe that it is a purificatory rite: 77.

⁶⁸ H. Gaidoz, *op. cit.*, 78-79; cf. S. Seligmann, *op. cit.* (see note 36), 1, 327.

⁶⁹ Cf. J. G. Frazer, *op. cit.*, 184; E. S. Hartland, *op. cit.* (see note 33), 304.

⁷⁰ Cf. E. S. Hartland, *op. cit.* (see note 15), 146: the tree has become the child's External Soul or Life-Token.

⁷¹ Cf. Elworthy in E. S. Hartland, *op. cit.* (see note 33), 305.

⁷² J. P. Crozier Griffith, *The Diseases of Infants and Children*³, 621-622; Emerson L. Stone, *The New-Born Infant, A Manual of Obstetrical Pediatrics*, 241; Clifford G. Grulee and Barnett E. Bonar, *The Newborn*, III, 158; L. E. Holt, *The Diseases of Infancy and Childhood*⁴, 113; Wilfred Sheldon, *Diseases of Infancy and Childhood*, 225; John Ruräh, *A Manual of the Diseases of Infants*

and Children⁴, 67. Small hernias of this type are notably common among colored children; Gladys Sellew, *Pediatric Nursing*, 353. Illustrations of it: Harry M. McClanahan, *Pediatrics for the General Practitioner*, 83, fig. 57; John A. Foote, *Diseases of the New-Born*, 148, fig. 51.

⁷³ H. M. McClanahan, *op. cit.*, 62; Albert Westland, *The Wife and Mother*, 150.

⁷⁴ J. P. Crozier Griffith, *op. cit.*, 623; Gladys Sellew, *loc. cit.*

⁷⁵ Henri de Rothschild, *Traité d'hygiène et de pathologie du nourrisson et des enfants du premier âge*, 514. Cf. W. Sheldon, *op. cit.*, 224; Edmund Cautley, *The Diseases of Infants and Children*, 329; Alfred C. Cotton, *The Medical Diseases of Infancy and Childhood*, 161; E. L. Stone, *op. cit.*, 239. For pictures see J. A. Foote, *op. cit.*, 150, fig. 53; J. P. Crozier Griffith, *op. cit.*, 624, fig. 146; H. M. McClanahan, *op. cit.*, 62, fig. 36.

⁷⁶ E. Feer, *The Diagnosis of Children's Diseases*, 389: an inflamed inguinal lymph node; H. M. McClanahan, *op. cit.*, 69: undescended testicle; C. G. Grulee and Barnett E. Bonar, *op. cit.* (see note 72), 160: hematocele; cf. W. Sheldon, *op. cit.* (see note 72), 224.

⁷⁷ H. D. Chapin, *Diseases of Infants and Children*, 451; C. G. Grulee and B. E. Bonar, *op. cit.*, 263; L. E. Holt, *op. cit.* (see note 72), 636; E. Estor, *Guide pratique de chirurgie infantile*, 216; H. Kleinschmidt, *Treatment of Disease in Infants and Children*, Trans.⁵ by Harry M. Greenwald, 151; Henry E. Tuley, *The Diseases of Children*, 494; H. Koplik, *The Diseases of Infancy and Childhood*³, 183.

⁷⁸ See, e.g., H. D. Chapin, *op. cit.*, 452-453

"VERGIL PROJECT" MATERIALS AVAILABLE

THOSE WHO HAVE followed the progress of the Latin project of the Committee on Educational Policies of the Classical Association of the Middle West and South may be interested in 'Experimental Materials in Latin I', which has been published by Miss Geweke and is now available to members of the profession. This is the only product of the committee's work to come out in published form, aside from the reports which have appeared in the *Journal*. The book is being distributed by the Bureau of Educational Research, C-112 East Hall, Iowa City, Iowa, and can be secured by writing to the Bureau, enclosing sixty cents (not in stamps)

to cover costs of handling and mailing. Miss Geweke's book incorporates a great wealth of new material as well as new approaches to the teaching of first-year Latin. It is not, however, ready to be used as a classroom text, and only one copy will be sent to any one person.

In view of the interest aroused by the committee's proposal that Vergil be read in the second year, it should be added that a text for that purpose has not been produced by Miss Geweke or the committee; and under present circumstances none is likely to be so produced. The field still remains open to any aspiring editor who wants to try his hand.

—Next month

"PROGRESSIVE EDUCATION IN FRANCE"

by Mabel F. Arbuthnot

CICERO AND THE MUSIC OF THE SPHERES

P. R. COLEMAN-NORTON
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WHILE Cicero mentions the music of the spheres several times in his *De Natura Deorum*,¹ it is only in the concluding portion of his *De Re Publica* (6. 9. 5-26. 29) that he develops this doctrine in some detail, when he incorporates it into the so-called *Somnium Scipionis* (*Rep.*, 6. 18. 18-19).

Even if scholars could not have conjectured independently that in his *De Re Publica* with the *Somnium Scipionis* Cicero adapted the Myth of Er, which is related by Plato in his *Politeia* (10. 614 B-621 D),² we have the witness of Ambrosius Theodosius Macrobius and of Favonius Eulogius to Cicero's copying (*Commentarii in Somnium Scipionis*, 1. 1. 1-2, 9, 2. 5, 5. 1; *Disputatio de Somnio Scipionis*, p. 1, f. 25 r., ll. 5-24).³

At the onset of the Third Punic War (149-146) P. Cornelius Scipio Aemilianus (c. 185-129),⁴ when visiting Masinissa (238-148), King of Numidia, dreamed that both his grandfather, P. Cornelius Scipio Africanus Maior (c. 234-c. 183), and his father after the flesh, L. Aemilius Paulus Macedonicus (c. 230-160), who also was his grandfather's brother-in-law, appeared to him and to him revealed the celestial rewards in store for those who through faithful devotion in the service of their country had deserved well of their fatherland.

After the elder Africanus has explained the celestial mechanics of the nine spheres (*Rep.*, 6. 17. 17), the younger Africanus asks what is that so great and so sweet sound (*sonus*) which fills his ears. He is told that this [sound], though divided by unequal intervals (*intervalla*), which yet are arranged exactly and in proportion, is caused by the impulse and by the movement of the spheres (*orbes*)⁵ themselves and that this [sound], combining [tones] high (*acutus*) with low (*gravis*), produces agreeably varied harmonies (*conventus*); for such mighty motions can not be

set in rapid movement silently and Nature directs that the extremes sound (*sonare*) low (*gravier*) on the one side and on the other side high (*acute*). Wherefore that highest star-bearing⁶ course of heaven, of which the revolution is rather rapid, moves with a high (*acutus*) and lively (*excitatus*) sound (*sonus*), but this lowest course of the moon moves with the lowest (*gravissimus*) [sound];⁷ for the earth, the ninth [sphere], remaining motionless,⁸ ever is fixed in one position, occupying the central place in the universe. But the [other] eight courses,⁹ wherein the speed of two is the same,¹⁰ produce seven sounds (*soni*) different because of their intervals (*intervalla*),¹¹ which number is the key (*nodus*)¹² of almost all things; and learned men, having imitated this [method of making music] on string (*nervi*) and in songs (*cantus*),¹³ have opened for themselves a return to this place [in heaven], just as [have done] others, who by their outstanding intellects have cultivated divine pursuits during human life.¹⁴ Men's ears, filled with this sound (*sonitus*) [of the spheres], have become deaf [to it]; nor is there any duller sense in you, just as, where the Nile drops rapidly from very high mountains at those [cataracts], which are called Catadupa,¹⁵ the people, who dwell by that place, lack the sense of hearing because of the loudness of the sound (*sonitus*). But this sound (*sonitus*) is so mighty on account of the very rapid revolution of the whole universe, that the ears of men can not experience it, just as you can not gaze directly at the sun and by its rays your sense of sight is overcome (*Rep.*, 6. 18. 18-19).

It is not necessary to investigate the basis of the Platonic myth and of its Ciceronian counterpart by an excursion into the doctrine of metempsychosis and of its derivative corollary of immortality, as developed by Plato in Er's tale and in Scipio's dream by Cicero, for us to understand, so far as we can, what is meant by the music of the spheres.

In its simplest form the theory seems to be that the sounds of the octave, which is an interval embracing eight diatonic degrees, are produced by the motion of the spheres moving in relation to one another: between

the outermost sphere, which is heaven (*caelum*) and which contains the fixed stars, and the lowest sphere, which is earth (*tellus*) and which is motionless in the center, the remaining seven spheres, which are the planets (*orbis* or *globus*), move (*Rep.*, 6. 17. 17-18. 18), but the motion is such that the seven planets move in the opposite direction to that of the heaven.¹⁶ Musical sound, not mere noise, results, because the motions are made in certain numerical proportions to one another and because in heaven nothing proceeds by chance or by confusion (Macrobius, *op. cit.*, 2. 1. 5-7).¹⁷

To supplement Cicero's brevity Macrobius relates how Pythagoras discovered mathematical intervals and to what practical use in music he put these (*op. cit.*, 2. 1. 8-25)¹⁸ and then Macrobius recounts what use of mathematics Plato made in his *Timaeus*, when he came to construct the soul of the world (*mundi anima*),¹⁹ because Cicero's words about the discipline of music seem obscure (*op. cit.*, 2. 2. 1-24).²⁰ That he may clarify this obscurity, Macrobius summarizes what was taught about dimensions of body and how the monad (*monas*) or unity is the source whence numbers are produced (*op. cit.*, 2. 2. 3-13), concluding that Plato employed such conceptions in his account of how the world's soul was fabricated, not to mean that the soul of the world had anything corporeal in it, but to illustrate how the solid body of the universe (*mundi solidum corpus*) could be penetrated and filled by the world-soul's perfection (*op. cit.*, 2. 2. 14). A brief exposition of Plato's account of this creation²¹ brings Macrobius to the deduction that, since it was compounded on the basis of musical proportions (*contexta numeris musicam de se creantibus concinentiam*), in the production of motions which engender audible music (*soni musici de motu*) the soul of the world must find its expression (*op. cit.*, 2. 2. 19).²²

Since Cicero is silent about the part which the Sirens play in Plato's myth,²³ Macrobius undertakes to interpret their role, which he says is that of singing to the divinities by means of the motion of the spheres (*op. cit.*, 2. 3. 1). Macrobius adds that the theologians

also assert that the nine Muses represent the musical sounds (*musici cantus*) of the eight spheres and the single greatest concord (*concincentia*) which comes from all together (*ibid.*). He cites the *Theogonia* of Hesiodus to show that the eighth Muse is called Urania, because she takes for her province the eighth star-bearing sphere, which is above the other seven, and that the ninth and principal Muse is named Calliope, since her name signifies the sweetness of supreme voice (*op. cit.*, 2. 3. 2).²⁴ Cicero reenters the *Commentary* at this point, when Macrobius quotes his characterization of Apollo,²⁵ whom Macrobius apparently mentions merely because the theologians called him the leader of the Muses (*Μουσηγέτης*).²⁶ Macrobius then passes from the etymology of *Camenae* (the Latin equivalent of *Μοῖσαι*) through a discussion of musical instruments and types of songs and occasions for the employment of both to the praise of music, which is found even among barbaric tribes (a circumstance which occasioned the legends about Orpheus and Amphion, because barbarians were without rational culture or stolid like stones), which arouses and allays human emotions and heals corporeal diseases, which birds practice, as if by a certain discipline of art, which entices wild animals into hunters' snares, which controls herds and flocks of domesticated animals. Macrobius ends this encomium by asserting that rightly, therefore, everything which lives is captivated by music (*musica*), since the celestial soul, by which is animated the world, from music (*musica*) took its origin (*op. cit.*, 2. 3. 4-11).²⁷

We return to Cicero with an exposition of the musical intervals in relation to the movement of the spheres. Macrobius believes that these belong only in the incorporeal soul, but he is willing to inquire whether their balanced dimension is maintained in the body of the world.²⁸ Macrobius first advances Archimedes' attempt to determine a mathematical law, by which may be measured planetary distances,²⁹ and then proffers another law proposed by some Platonists, particularly by Porphyrius, who inserted it in the books by which he poured some light upon the obscure

ties of Plato's *Timaeus* (op. cit., 2. 3. 12-15).³⁰ According to Plato (*Tim.*, 36 D) and to Cicero (*Tim.*, 7. 25), when he had divided the inner revolution into six parts, God ordered the seven unequal circles or orbs to move at double and triple intervals in contrary directions³¹ and of these he made three to revolve with equal speeds and four to revolve at speeds both unequal to one another and unequal to the other three.³² Thus Porphyrius, as reported by Macrobius, holds that a concord (*concentus*), whereby exists a parallelism between the world's body and soul, proceeds (op. cit., 2. 3. 15).

Macrobius illustrates Cicero's account of high and low tones (*Rep.*, 6. 18. 18) by reference to the ways by which lyres (*fides*) and flutes (*tibiae*) can produce these notes (op. cit., 2. 4. 1-7). How the eight spheres (apart from the immovable ninth, which is the earth) produce the seven different sounds Macrobius considers already sufficiently explained in his illumination of Cicero's obscurity of language on music (op. cit., 2. 4. 8-11).³³

At almost the end of his exposition of Cicero's version of the music of the spheres Macrobius explains why he has omitted many technical details: to traverse the universal discussions which can be made about Cicero's mention of music and for which in his opinion he can not estimate a limit is to pursue the matter with words, because in a matter naturally obscure he who explains more than is necessary in his exposition deepens the darkness and does not dissolve the density (op. cit., 2. 4. 12). *Mutato nomine de me fabula narratur*.

NOTES

¹ 2. 7. 19: *omnes inter se concinentes mundi partes*; 2. 46. 119: *stellarum . . . tantus . . . concentus ex dissimilibus motibus*; 3. 11. 27: *quæro . . . unde cantus; nisi vero . . . putamus . . . ad harmoniam canere mundum*.

² But *Rep.*, 6. 25. 27-26. 28 is from Plato's *Phaedrus*, 245 c-e and with appropriate acknowledgment and by cross-reference to the *De Re Publica* is reproduced with trifling variation in the *Tusculanae Disputationes*, 1. 23. 53-54.

The part about the music of the spheres occupies only *Pol.*, 10. 616 c-617 D.

³ The latter reference is to Favonius, whose slight work has been edited most recently by A. Holder (Leipzig 1901). Since this editor has not divided the text into book (the treatise is in two parts), chapter, section, my citation conforms with the number of the page, the side of the folio, the numbers of the lines on the page.

While both Macrobius and Favonius seem to have lived about the beginning of our fifth century, it is believed that the former was first in the field with his commentary, which in every way is superior to the disputation of his younger contemporary, who loses his way in a mathematical maze because of his preoccupation with what is called numerology. Consequently I shall lean more heavily upon Macrobius, who for our purposes has more to say.

⁴ If he had not inherited the additional *agnomen* of Africanus from his adoptive father, P. Cornelius Scipio Africanus (aug. 180), Scipio earned the right to add *Africanus Minor* to his name, after he had conquered Carthage in 146. Another surname, that of *Numantinus*, fell to Scipio's lot, after he had received the capitulation of Numantia in 133.

⁵ Allied metaphors relating to *orbis* and productive of music appear in other parts of Cicero's works:

When commenting on the political situation in 59, Cicero writes that the wheel of State (*orbis hi. in re publica*) has revolved gaily and with less noise (*sonitus*) than he thought (*Epistulae ad Atticum*, 2. 9. 1) and again that the wheel of State (*orbis rei publicae*) has revolved in such a way that its sound (*sonitus*) scarcely we could hear and we could see scarcely the track (*orbita*) which it made (*Att.*, 2. 21. 2).

For the political significance of *orbis* in relation to governmental alteration or even evolution cf. *Rep.*, 1. 29. 45. 2. 25. 45.

On the movement of celestial bodies cf. especially *N. D.*, 2. 19. 49-21. 56 and *Timaeus*, 7. 24-10. 37, where occur the most extensive explanations of this in Cicero's writings.

⁶ *Stellifer* apparently occurs only here in Cicero's works.

⁷ Africanus Maior already has explained that the outermost circle, containing the eternal courses of the stars, embraces all the other circles, in the lowest of which revolves the moon (*Rep.*, 6. 17. 17).

⁸ And therefore producing no sound. Cf. *Rep.*, 6. 17. 17.

⁹ The order of the planets was determined variously in antiquity. According to Macrobius (op. cit., 1. 19. 2) the two main schools of thought on this order were the Chaldean and the Egyptian. The former ranked these thus: Below Heaven came Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon; the latter maintained this position: After Heaven came Saturn, Jupiter, Mars, Venus, Mercury, Sun, Moon. There was quite a discrepancy of opinion about the relative place of Sun, Venus, Mercury (Macrobius, op. cit., 1. 19. 5).

Here Cicero follows the Chaldean system (*Rep.*, 6. 17. 17; Macrobius, op. cit., 2. 3. 13; Favonius, op. cit., p. 18, f. 30 r., ll. 9-15), thus differing from Plato, who (*Pol.*, 10. 616 D) uses the Egyptian system in the Myth

of Er (cf. Macrobius, *op. cit.*, 1. 19. 1-2, 14) and in the creation of the world (*Timaeus*, 38 D), where, however, Cicero faithfully follows him (*Tim.*, 9. 29). The Chaldean order reappears thrice in Cicero's dialogues (*De Divinatione*, 2. 43. 91; *N. D.*, 2. 19. 49-20. 53, 46. 119), but in the second locus Cicero reverses the rank of Venus and Mercury with respect to each other and in the third passage Venus and Mercury revolve around Sun (as these do in *Rep.*, 6. 17. 17).

The latest treatment of this subject seems to be that by P. Boyancé in his *Études sur le Songe du Scipion*, pp. 59-65 (Bordeaux 1936).

¹⁰ Macrobius tells us (*op. cit.*, 2. 4. 9) that these are Mercury and Venus, which of equal circuit accompany Sun in its path as satellites and therefore by some students of astronomy are believed to possess the same force, which in turn expresses itself in the same note of sound. Cf. *Rep.*, 6. 17. 17; *N. D.*, 2. 46. 119.

¹¹ For the intervals and the speeds cf. *Tim.*, 7. 25.

The ancient commentators have much to say on this subject: Macrobius, *op. cit.*, 2. 1. 8-2. 24; Favonius, *op. cit.*, p. 14, f. 29 r., l. 21-p. 21, f. 31 r., l. 28.

For the musical formula of the harmony of the spheres cf. Boyancé, *op. cit.*, pp. 104-115, who supersedes the earlier extensive expositions of C. von Jan, "Die Harmonie der Sphaeren" in *Philologus*, LII (1893), 13-37; of W. Volkmann, *Die Harmonie der Sphaeren in Ciceros Traum des Scipio* (Breslau 1908).

¹² *Nodus* of course means "knot" and then figuratively "bond," but "key" is our English metaphor.

¹³ Macrobius claims that Pythagoras was the first to discover this (*op. cit.*, 2. 1. 8-25), while Favonius merely ascribes to Pythagoras, whom he calls the founder of Italian philosophy, the theory that the entire universe because of settled and suitable intervals runs by harmonious and rhythmical modulation to the music of heaven (*op. cit.*, p. 2, f. 25 r., ll. 8-11).

Cicero (last locus in n. 1 *supra*), in saying that Pythagoras believed that the universe makes harmonious music, apparently implies that this belief was not held prior to Pythagoras, but Quintilianus (*Institutio Oratoria*, 1. 10. 12), though he admits that Pythagoras popularized this opinion, asserts that doubtlessly this notion was far older than the Pythagorean period.

¹⁴ The idea, adumbrated earlier in *Rep.*, 6. 16. 16 (*ea vita videtur in caelum*), seems to be that, as music has a celestial origin, so from heaven descended noblest virtues and divine pursuits, by the cultivation of which men may gain for themselves a return to their former home.

¹⁵ As old as Herodotus (*Historiae*, 2. 17. 2) is the location of Catadupa in the vicinity of Elephantine, the island directly opposite Syene (modern Assuán), and indeed about four miles above the ancient Syene and just below the great Assuán Dam is the First Cataract, where in five miles the Nile drops 80 feet. But at the Second Cataract, some 220 miles south of Syene, perhaps the Catadupi dwelt, for there the depth of the fall is greater and more deafening is the roar of the waters, which may be heard for as far as one and one-half miles.

¹⁶ Cicero is silent on this point, which is added by Macrobius (*op. cit.*, 2. 1. 4) who assigns an east-west movement to the heaven and a west-east movement to

the planets (*op. cit.*, 2. 4. 8). But Cicero preserves part of this contrary motion in another dialogue (*N. D.*, 2. 19. 49). Of course Plato has the two movements (*Pol.*, 10. 617 A), although he apparently conceives the astronomical system under the figure of the spindle of Necessity (*ἀνάγκης ἀρπάκτος*), a composite structure comprising eight concentric hemispheres, fitted, like a nest of boxes, into one another (*Pol.*, 10. 616 C-E).

¹⁷ Cf. Cicero, *N. D.*, 2. 21. 56, where is made insistence on the marvelous order and the incredible regularity of the heavenly bodies.

¹⁸ While ordinarily the close connection between mathematics and music is not obvious to the casual observer, yet one must remember that not without reason in the Middle Ages music was studied with arithmetic and geometry and astronomy in the *quadrivium*.

¹⁹ Cicero himself reproduces this account of such creation in his version, where Cicero's *Tim.*, 7. 21-25 equals Plato's *Tim.*, 34 C-36 D.

²⁰ His stricture on Cicero reads (*op. cit.*, 2. 2. 1): "... verborum Ciceronis, quae circa disciplinam musicae videntur obscura. Cf. *infra* n. 33.

²¹ Plato's account (*Tim.*, 35 B-36 A), reproduced also by Cicero (*Tim.*, 7. 22-23), is in *op. cit.*, 2. 2. 15, while the exposition occupies §§16-18.

²² Reinforced by succeeding §§20-24.

²³ *Pol.*, 10. 617 B: Upon each of the circles (*κύκλοι*) is perched a Siren travelling round with it, uttering one note in one tone; from all eight they sing together a single harmony.

Thus probably originates the poetic fantasy of the music of the spheres, which has enriched at least English literature so much.

Cicero omits also the presence of the three Fates, who chant a hymn to the Sirenic harmony: Lachesis about the past, Clotho about the present, Atropos about the future (10. 617 BC). But Macrobius offers nothing on this nor does he hide Cicero for either omission. Favonius, however, names the Fates and their functions (*op. cit.*, p. 4, f. 26 r., ll. 22-25).

It is true that in his *Tim.*, 41 E Plato has God create from the mixture, whence came the soul of the world, less pure souls, equal numerically to the stars, and assign each several soul to one star, where it rides as if in a chariot. This is found in Cicero's *Tim.*, 12. 42-43. But neither Plato nor Cicero endows these souls with musical capabilities.

²⁴ This is the interpretation of Macrobius, for Hesiodus makes no effort, as one may suppose, at his early date to assign certain spheres to certain Muses, whose names he merely lists (*Theogonia*, 75-79), though in this poem he indeed confers the primacy upon Calliope (79). Plato seems to be the earliest ancient author who, like Macrobius, links especially Urania and Calliope together (*Phaedrus*, 259 D), but, unlike Macrobius, Plato does not assign specifically astronomical interests to Urania. As time passed, however, the derivation of her name led to the association of Urania with astronomy, of which she became the Muse. So far as literary evidence goes, this association was late, because not until the Ciceronian age do we find even adumbrations of this ascription either in Greek (Diodorus Siculus, *Bibliotheca Historica*,

4. 7-3-4) or in Latin (Cicero, *Div.*, 1. 11. 17-13. 22).

²⁵ Cicero, *Rep.*, 6. 17. 17; Macrobius, *op. cit.*, 2. 3. 3.

²⁶ First occurrence apparently is in Pindarus' works, where it stands as *Μουσάγέρας* in *Fragmentum* 241 in C. M. Bowra's edition (Oxford 1937).

²⁷ Cicero's *Timaeus* stops at 14. 52, where Plato's *Timaeus* is in 47 B, and therefore fails to reproduce 47 D, wherein Plato asserts that the relation between heavenly and human music is due to the instrumentality of the Muses, who have bestowed harmony (*ἁρμονία*) and rhythm (*ῥυθμός*) upon men.

²⁸ Plato has nothing directly in his *Politeia* about intervals between spheres, though of course it is clear that the former must exist between the concentric circles 10. 616 DE), since the latter are of varied circumference and revolve around the central spindle (10. 616 D-617 B). Only the Fates are said to sit each on a throne at equal distances (10. 617 BC). But we have here a literary and not a scientific work and we ought not to subject the machinery of a myth to a strictly scientific investigation, for at once we encounter inconsistencies and insoluble difficulties. Perhaps the varying perimeters Plato intends to signify the supposed distances in which the orbits of the whorls stand toward one another, but there may underlie this some notion of harmonical order. The relative radiance of the whorls also may indicate distance from the observer's point of view (10. 616 E-617 A). At any rate Plato's arrangement, which is arbitrary, scarcely can be accidental, since each combination (order of width, scheme of color, rank of velocity) is constructed on the number 9. Such is symbolism—which was observed by W. A. Craigie in B. Jowett's and L. Campbell's *Plato's Republic, The Greek Text*, 3. 475-476 (Oxford 1894).

²⁹ This law Archimedes illustrated by his construction of an orrery or a kind of clockwork model, which fell to the share of M. Claudius Marcellus, the conqueror of Syracuse in 212, after Archimedes had been slain by a stupid soldier. On this celestial sphere Archimedes marked the motions of the sun, the moon, the five stars called wanderers or rovers, and he contrived a method by which a single revolution preserved in utterly unlike motions their unequal and various courses (*Rep.*, 1. 14. 21-22). Cicero names the five stars as Saturn, Jupiter, Mars, Mercury, Venus and holds that these falsely

are called wanderers, because nothing can wander which in all eternity preserves constant and fixed movements forward and backward and in other directions (*N. D.*, 2. 20. 51-53; cf. *T. D.*, 1. 25. 62).

This machine Cicero mentions elsewhere in less detail (*T. D.*, 1. 25. 63; *N. D.*, 2. 35. 88) and he tells us that Marcellus dedicated in the temple of Virtue in Rome another celestial globe made by Archimedes, but this one, while it was more beautiful and more widely known, was solid and therefore could not show the planetary movements (*Rep.*, 1. 14. 21-22).

I suppose that I may mention that Cicero justly claims credit for discovering during his Sicilian quaestorship (75) Archimedes' tomb, which the Syracusans had suffered to lie neglected and of which the existence even they totally denied (*T. D.*, 5. 23. 64-66).

³⁰ In Plato's *Tim.*, 36 A-D appears an elaborate system of intervals, translated by Cicero in his *Tim.*, 7. 23-25.

While the *Timaeus* may be one of the most significant of Plato's dialogues, it is one of the most difficult to understand, even in English. We can claim with confidence that Cicero knew Greek and Greek philosophy better than any modern scholar, but, while he knew what Plato wrote, yet Cicero failed to give the readers of his version a clear idea of what Plato meant. Cicero himself may have considered his translation a failure, because in telling us that obscurity may be due to abstruseness of subject and not of style he proffers as evidence Plato's *Timaeus* (*De Finibus Bonorum et Malorum*, 2. 5. 15). This judgement is justified by St. Jerome (Sophronius Eusebius Hieronymus), who calls the *Timaeus* an obscurestissimus . . . liber . . . qui ne Ciceronis quidem aureo ore fit planior (*Commentarii in Amos*, 2. 5. 283).

Porphyrus' commentary on Plato's dialogue (*τὰ εἰς τὸν Τίμαιον Τρομήματα*) has not survived.

³¹ That is: 2, 4, 8 double; 3, 9, 27 triple.

³² The three seem to be Sun, Venus, Mercury, while the four appear to be Moon, Mars, Jupiter, Saturn. Cf. *supra* n. 9; Plato, *Tim.*, 38 C-E; Cicero, *Tim.*, 9. 29-30.

³³ He refers to his own exposition of the Ciceronian locus (*Rep.*, 6. 18. 18) in *op. cit.* 2. 2. 22-24.

Favonius also complains here of the obscurity of the subject and of Cicero's brevity of exposition (*op. cit.*, p. 14, f. 29 r., ll. 21-25). Cf. *supra* n. 20.

A SUMMER ABROAD?

Opportunities for study and travel abroad this summer are open in various ways to Latin teachers. Several scholarships are open to members of regional association (see announcement of the Semple Scholarship Grant on Page 209 of this issue), and the American Academy in Rome has available a limited number of places for students who may work for credit.

In the field of sponsored tours, the Bureau of University Travel tour will be conducted again this year by Professor Oscar E. Nybakken of the State University of Iowa. Titled "Classical Backgrounds Tour," leaving New York on June 30 and returning to Montreal on August 29, the tour embraces Italy, Switzerland, France, Belgium, Holland, England.

LANX SATURA

—Guest Editorial

Latin and General Education

THE TITLE COULD be read as a question. Granting that we know what Latin is, and what general education is—both of them complex and elusive objects—it still is not certain that there is any particular relation between them. On inspection the “and” might turn out to be as surrealistic as in the legendary essay on “The Elephant and the Polish Question.” In fact there is a slight but unmistakable air of surrealism, bizarrerie, about our subject; it strikes one from the beginning as out of focus. And this is a part of the problem.

Perhaps the incongruity is simply because Latin is such an old subject and general education is such a new one. It was only in 1946 that Earl J. McGrath, then Dean of the College of Liberal Arts at the State University of Iowa and now United States Commissioner of Education, wrote (in the first issue of the *Journal of General Education*), “A general education movement is under way. It is moving across the educational landscape with speed and force. It will sweep away many conventional forms of high-school and college education.” Actually general education, especially at the high-school level, sometimes seems more like a mixed bag of tendencies than a “movement.” But the tendencies are all close kin, and they are very modern. Taken as a family they stand for a reaction against vocationalism, specialization, and the increasing fragmentation of the curriculum: that is, against tendencies which were themselves reactions against the old classical education based on Latin.

It might seem that the educational wheel is coming full circle. Once more we are looking for a center; we are on the centripetal tack again after an excursion into outer space. But

Quidquid agunt homines,
votum timor ira voluptas
gaudia discursus, nostri
farrago libelli est.

the counterreaction, if that is what it is, has not brought us back to the point from which the first reaction took off. *Latin was at the center of the old education; in the brave new world of general education it is on the outer edge.*

Why this shift has taken place, whether Latin or the world around it has changed location, is too large a question for a simple answer. But the practical result is clear enough. The Latin teacher finds herself in an educational world which is again talking up the virtues of centrality, but not the centrality of her subject. Nowadays Latin is a “language field.” This qualifies it at once as a “tool subject,” but leaves us undecided who is going to wield the tool, and for what; it also makes it necessary to argue the thorny question of the pedagogic value of foreign language study as such; further, one has to decide whether Latin should be “integrated” with the “cultural studies,” those which equip the young to do something better with their spare time than play pool or read comic books, or with the “social studies,” which prepare them to vote in their first election; and so on.

Latin should not be blamed if she can hardly find her way through the newer terminology. All these distinctions, identifications, and integrations were not made in her youth. In those days she was not a “language field”; she was, in mere innocence and simplicity, the basis of all higher education. The learners learned Latin because a large part of all the important things they were going to read were in Latin, or available in Latin translations. Latin was a general subject simply because everybody had to have it.

Those days are gone. Never again is Latin going to be required of everybody in high school or college, at least in the United States of America. (Incidentally, nobody should be gladder of this than Latin teachers.) But let

us assume that both Latin and general education are going to stay in the curriculum for a while; and let us assume that the Latin teacher wants to contribute something to the general education of modern high-school pupils, not merely through participation in the official program—that she can and should do also—but through the Latin course itself. What can she do, or rather, what must she do?

General education emphasizes three things above all: (1) general abilities rather than special skills, (2) general rather than specific subject-matter, (3) general (common) rather than specialized (individual) interests and problems. It wants to train the citizen and the man rather than the shoe salesman or the bank clerk. What has Latin to contribute to that end? To translate, or write, a Latin sentence requires a rather special skill; Roman life is a special kind of life; and Roman civilization may be of general interest but is hardly a common bond among American youth in our day. The unavoidable conclusion is that Latin can contribute to general education only by *generalizing* its skills, its subject-matter, and its pertinence to modern life.

We had better be specific about this matter of generalization. First, general ability. The Harvard report on "General Education in a Free Society" regards four general abilities as essential for an educated man: to think effectively, to communicate thought, to make relevant judgments, to discriminate among values. Note that three of these abilities, if not all four, are deeply involved with language, which is itself a general and not a special human activity. The most valuable single kind of training our schools and colleges could impart, and the kind they are imparting least in our time, is the sharp, careful, sensitive use of language.

Whenever classicists meet they reassure each other that Latin is indispensable for just that sort of training. But is it? Can it really do things that cannot be done through other languages—such as English—or "general language"? Perhaps not in the short space of two years; probably not for the lazy or the incurably dull; certainly not alone, as a Well

of Pure Language Undefined surrounded by trackless wastes of linguistic sloppiness. But above all Latin cannot build general linguistic ability and perceptiveness unless it generalizes from its specific material and drives home the generalizations. General principles of word formation, derivation, syntactical structure, expression, pertinent though they may be to English and other languages, do not dawn on the normal student's mind out of a clear sky.

A general impression that English grammar is the same as Latin grammar, only simpler, is not the kind of generality we want, besides being three-quarters wrong. Why is a "case"? What does it do? Why have we fewer case forms in English? What do we use instead? How are the form, the meaning, and the function of a word related? Why do Latin and English both have sequence of tenses? What other device could be used for the purpose? Why do words and constructions change in the course of time? How did Latin change? How is English changing now? In short, Latin can and should be used consciously to illuminate some of the persistent features of language as a human activity. If it is not used so it cannot claim to be purveying general education. The Latin teacher has got to *teach language through Latin*.

Second, subject matter. What is the Latin course "about"? There is a widespread idea, even among Latin teachers, that Latin is "about" the Romans, or Roman life, or Roman literature, or "the Roman heritage." Nothing could be more pernicious. By and large, the specially Roman features of Roman life that bulk largest in our current textbooks are the least important: what they ate, how they dressed, what kind of houses they lived in. Such *realia* are useful chiefly for convincing the student of what he may not believe initially: that people who lived thousands of years ago were very like himself, or for that matter very unlike himself but anyhow real human beings and therefore interesting. That is something, but it is not very much. A hundred other peoples have lived or are now living as interestingly as the Romans, in these elementary human terms. How about the Egyptians, the Chinese, the Swedes, the

Arabs? Latin cannot continue to claim much space in a crowded curriculum for studying the quaint ways, or even the universal human traits, of a single ancient people.

For us the valuable thing about the users of Latin is what they thought and felt in Latin. When a Roman thought very far beyond plain farming and fighting he thought in Greek, or in a language saturated with Greek thought and feeling. The great Latin books that educated the modern world out of barbarism into civilization—Terence, Lucretius, Cicero's philosophical works, the *Aeneid*, Horace, Ovid, Seneca, Augustine, Boethius, to name a few—spoke in Latin but from and for and about a whole culture that was Greek and Roman, and later Christian as well. (One indirect proof of this is that the new general Humanities courses in college tend to go past Latin literature to the Greeks and the Bible; they go straight to the source and ignore the channel. The tendency is unfortunate, but it is significant.)

The cult of Rome for Rome's sake was too narrow even in Juvenal's time; in ours it will not do at all. For better or worse, high-school Latin is most Americans' one direct contact with the ancient world. How much of their indifference to the significance of the Classics stems from the sad fact that they heard so little about them in the Latin course? But if Latin does not at least try to do what it has done in the past, that is, *represent antiquity as a whole*, if it thinks of its content as merely Roman, it is not of much use for general education.

Finally, general interests and problems. Can Latin speak to the future citizen as man rather than intending plumber or cost accountant? This time it is the philosophy of general education itself that seems confused. It wants to educate the general man, not the specialist; but it also wants to educate every individual in the manner and direction most congenial to his own tastes, talents, and interests—or lack of them. General education is not just for an upper class, or the high I.Q.'s, or the best verbalizers; it is to be education for democracy. But there is a serious ambiguity between "general" as meaning

something common to men *in so far as they share it*, and "general" as meaning all-inclusive, catering to everybody in his individuality. General education will have none of the old restrictive standard of the "community of reasonable men." But if it cannot provide a comparable standard of community its vaunted generality collapses into endless multiplicity.

Latin cannot effectively appeal to everybody in his individuality. It is not of interest to Joe Doakes, small-town hardware merchant's son with some athletic talent and a liking for old cars, *qua* Joe Doakes. But then neither is Joe Doakes *qua* Joe Doakes of much interest or importance to Latin. Its value for him, if he takes the subject and finds value in it, is in drawing him out of his localisms and peculiarities into a community that includes all the other speakers and learners of Latin in all times and places.

Down to our own day every Western European society acknowledged the validity of this bond and gave it corporate recognition in the form of the prescribed classical education based on Latin. Latin was studied because the society deemed it necessary. But Joe Doakes has been born into a society that has forgotten the bond, and it is left for his Latin teacher—if he has one—to show him that it exists. The corporate forces of our society, as represented not only by business and government but by school administrations, are in full cry after other game.

It is paradoxical and unfair that the teacher of a subject whose justification is ultimately social should have to remind her society of that fact. In her desolation she is tempted to adjust her sales talk to the individual customer; for Joe, a bit of Caesarian bridge-building or research into Roman roads; for Jim, a sprinkling of Latin derivatives in business; for Jane, a chance to be the bride in a Roman wedding. But that way lies the steep path to destruction. Other subjects have a fatal advantage over Latin in any contest where particularity and immediacy are the weapons. Latin cannot evade its history. It is still with us only because it is general education, of an older variety than the kind that is

now flourishing in academic halls. A species that flouts its own nature is not long for this world.

GERALD F. ELSE

"TRENDS AND EVENTS"

(continued from page 217)

niques of his profession." Explaining the revised curriculum at M. I. T., President Killian said that by the end of the senior year the students will have covered a rather substantial number of subjects in the humanities and the liberal arts. He is quoted as saying, "At present the humanities run just about 20 per cent of the total curriculum. I think in the years ahead we are going to see that percentage substantially increased. It is essential that we provide all our students with a *sound liberal arts heritage*" (*italics mine*).

AN ENGLISH TEACHER LAUDS VERGIL

SOME REALISTS CLAIM that Latin study per se is doomed. They maintain that there can never be a renaissance in this kind of an age; that Latin study for pedants, erudite researchers, and decipherers of manuscripts has received the thumbs-down signal and all classical unrealists are bidden to decamp. That may not be what we classicists would prefer, they say, but it is an inescapable, sorry fact.

And to our dismay, it is not alone the "Philistines" among the Educationists "who are upon us," but from members of English and Modern Language departments we have heard this same pronouncement. It is, then, a matter for some joy when a prominent and busy English professor* takes time out to discuss the influence of Vergil's *Aeneid* on European literature.

Professor John McGalliard on November 4 spoke for 50 minutes in our classroom broadcast series (at the State University of Iowa) on the subject, "Vergil and European Literature." First he discussed the different concepts of an epic narrative in Homer's, Vergil's, Statius', Dante's, and Milton's time, noting in passing that whereas Milton had a profound influence upon the English-speaking world, it was but for a comparatively short time and over a small area. On the other

hand, Vergil's *Aeneid* was an influence for more than ten centuries and over the entire European continent and any other regions which had areas of culture. He compared the treatment of the Odysseus-Calypso episode with Vergil's more romantic treatment of Aeneas and Dido. He then traced the likenesses and differences in the *Aeneid* and in the *Thebaid* of Statius. He treated in some detail the influence of Homer and Vergil upon the Spanish churchman Juvenius of the fourth century and upon Avitus' *De Origine Mundi*. He spoke of the allegorical interpretations of the *Aeneid*, discussing its influence upon the writers Servius and Fulgentius. He mentioned casually that there are over thirty references to the *Aeneid* in St. Augustine's *De Civitate Dei*, made in such a manner that Augustine must have felt that his readers shared with him a very adequate knowledge of the *Aeneid*.

Professor McGalliard, who has been a diligent student of medieval as well as ancient and modern literature, was able to trace clearly the influence of the ancient epics, especially the *Aeneid*, upon writers of the Carolingian Renaissance, upon Beowulf even, and the poets of the 12th century. He naturally dwelt at some length on Dante's *Divine Comedy*, noting that it was an enormous expansion of *Aeneid* VI. It seemed to him that Dante must have practically memorized the *Aeneid*. He concluded his talk with the reflections of the *Aeneid* in Spencer's *Faerie Queene* and Milton's *Paradise Lost*. He closed with the observation that the authors he had discussed were "not slavish, but creative imitators."

So clearly did this English professor make his points that even the uninitiated members of the radio audience must have felt that no study of literature could be complete, from Augustine to Erskine (cp. the latter's *Helen of Troy* and *Venus, The Lonely Goddess*, his latest) without a very adequate knowledge of the *Aeneid*.

NAMES IN THE NEWS

IT IS INTERESTING to observe that Romulus, man and god, has reappeared on earth in the persons, respectively, of General Romulo and President Quirino of the Philippine Islands. Representative Marcantonio of New York also bears a notable name.

HUBERT M. POTREAT

Wake Forest College

* Professor Erich Funke of the German Department has given a lecture each year on Classical Themes in German Drama.

NOTES

Contributions to this department in the form of brief objective notes should be sent direct to the editor, Oscar E. Nybakken, State University of Iowa, 111 Schaeffer Hall, Iowa City, Iowa.

GREEK WISDOM AND BROWNING

WAS BROWNING an apostate from the classical tradition?

Such an authority as W. C. DeVane in his *Browning's Parleyings: The Autobiography of A Mind*, clearly says he was. In discussing Browning's parleying, *Lairesse*, Mr. DeVane accuses the poet of asserting philosophical and literary progress by "shutting his eyes to the evidence of his intellect and the dictates of his own tastes" (p. 238). Mr. DeVane states that Browning then "went on to object to the Greek philosophy" and "insisted on an advance in philosophy" (p. 239); and that "Browning once so vitally interested in Hellenism" had "turned finally against" the classic Greek writers (p. 238). Although Mr. DeVane also discusses claims of progress in art and religion, our present purpose relates only to philosophy and literature.

My own analysis suggests that Mr. DeVane's view rests upon an obvious misinterpretation of the supporting extract cited from Browning and upon an apparent unawareness of the poet's most outspoken tribute to the Greek philosophy and literature, published on the day of Browning's death.

Mr. DeVane clearly states his case and offers a supporting quotation from Browning as evidence regarding the poet's rejection of Greek philosophy (p. 239):

Having objected to the use of Hellenistic [*sic*] subjects . . . he went on to object to the Greek philosophy . . . As he had demonstrated an advance in artistic method, so he insisted on an advance in philosophy.

What was the best Greece babbled of as truth?
"A shade, a wretched nothing,—sad, thin, drear,
Cold, dark, it holds on to the lost loves here,
If hand have haply sprinkled o'er the dead
Three charitable dust-heaps, made mouth red
One moment by the sip of sacrifice:
Just so much comfort thaws the stubborn ice
Slow-thickening upward till it choke at length
The last faint flutter craving—not for strength,

Nor beauty, not the riches and the rule
O'er men that made life life indeed." Sad school
Was Hades! Gladly,—might the dead but slink
To life back,—to the dregs once more would drink
Each interloper, drain the humblest cup
Fate mixes for humanity.

In this extract given by Mr. DeVane from Browning's *Lairesse*, the poet is obviously discussing Greek Homeric religion regarding the afterlife, and is contrasting his own Christian hope of immortality with the lack of such hope in ancient Greece. Book xi of the *Odyssey*, in which Achilles' shade tells the living Odysseus he would rather be the humblest slave on earth than king of Hades, is certainly the referent which Browning has in mind. The poet is not dealing here with philosophy at all. This is an important point, and calls for a brief word of explanation on Mr. DeVane's use of the term *philosophy*. He appears to use this word in so vague a manner that it is difficult to ascertain the precise meaning he intends. By it he appears sometimes to refer to the whole Greek view of life. But he explicitly states that the hope furnished by Browning's religion is "another sign of progress" for the poet (p. 240). Nevertheless, in the particular context in which he employs the term *philosophy*, he means to denote religion. Yet upon this slender basis rests the charge that Browning willfully repudiates Greek philosophy and abandons his devotion to Greek wisdom.

An analysis of the whole poem *Lairesse* reveals that it is mainly a reminiscence of the poet's early indebtedness to *Lairesse's Art of Painting* and contains an assertion of aesthetic and religious progress. But it cannot be stated too emphatically that the poem does not anywhere claim "an advance in philosophy" as such.

Yet arguments *ex absentia* are seldom convincing, and fortunately we need not depend

upon such negative analysis. Even if we were to disregard the misapplication here of the word *philosophy*, which, if words mean anything, does not mean religion; even if we were to insist that the poet does reject Greek philosophy, other and positive evidence points to Browning's affirmative view.

Twelve years after the date of publication of *Lairesse*, which appeared in 1877, Browning published his last volume, *Asolando*, which went on sale on the day of his death, in 1889. In this latter volume appears the poem, "Development." By itself this poem frees him from the charge of disloyalty to the classical tradition. It is herein, above all, that Browning unmistakably reveals his lifelong devotion to Greek philosophy and Greek literature. Far from rejecting that philosophy or literature, the poet pays profound tribute to the ethical philosophy of ancient Greece, and refers especially to Aristotle's *Nicomachean Ethics* and Homer's *Iliad* and *Odyssey*.

As mentioned at the beginning of this article, Mr. DeVane states that Browning rejects Greek literature as well as philosophy: "The question arises, Why should Browning, once so vitally interested in Hellenism that he pictured himself spending his old age reading the ancient Greeks, have turned finally against these things that he had loved?" (p. 238).

Let us turn directly to Browning's poem "Development," published on the day of the poet's death. Writing of his learned father's careful efforts to educate him in Greek, over sixty years ago, Browning says:

He might have put into my hand
The "Ethics"? In translation, if you please,
Exact, no pretty lying that improves,
To suit the modern taste: no more, no less—
The "Ethics": 'tis a treatise I find hard
To read aright now that my hair is gray,
And I can manage the original.
At five years old—how ill had fared its leaves!
Now, growing double o'er the Stagirite,
At least I soil no page.

As the poet himself testifies, the plain truth is that Browning did spend "his old age reading the ancient Greeks."

Most of the poem "Development" is in fact given over to a lively recollection of

stages in his developing appreciation of Homer. Even when the pioneering German scholar, Wolf, wrote his *Prolegomena* and called forth in Germany an avalanche of Greek historical scholarship demonstrating the non-existence of Troy and 'Homer,' Browning needed no excavations by Schliemann to assert that in his "heart of hearts" Troy and Homer were enduring realities. Especially notable is his appreciation of the ethical significance of Homer's characters:

And after Wolf, a dozen of his like
Proved there was never any Troy at all.

...
No actual Homer, no authentic text,
No warrant for the fiction I, as fact,
Had treasured in my heart and soul so long—
Ay, mark you! and as fact held still, still hold,
Spite of new knowledge in my heart of hearts
And soul of souls, fact's essence freed and fixed ...
However it got there, deprive who could—
Wring from the shrine my precious tenantry,
Helen, Ulysses, Hector and his Spouse,
Achilles and his Friend? ...

...
I might have ...
Well, who knows by what method ...
Been taught ...
My aim should be to loathe, like Peleus' son,
A lie as Hell's Gate, love my wedded wife,
Like Hector.

The evidence appears to show that Browning does not reject either Greek philosophy or literature. The hypothesis that he does arose, in the first place, from a misinterpretation of a passage in Browning's *Lairesse* and from the use of the term *philosophy* in connection with this passage; and, in the second place, from an inexplicable overlooking of nearly the last poem Browning ever wrote, "Development," in which, as we have seen, the poet in clear and unmistakable words pays "glad life's arrears" of gratitude to the great tradition as exemplified in Aristotle and Homer. To his dying day, Browning's exuberant spirit found strength and repose in the shadow of that great rock.

At the age of twenty, Browning had described his early devotion to the classical tradition, in *Pauline*, his first published poem:

Yet I was full of bliss, who lived
With Plato and who had the key to life.

To recall his lasting admiration for Euripides "the human"—in Elizabeth Barrett's phrase—, his translation of Aeschylus' *Agamemnon* in 1877 for Carlyle, his earlier translations of Euripides' *Alkestis* and *Heracles* in *Balaustion's Adventure* and in *Aristophanes' Apology*, his own nearly perfect *Artemis Prologizes* and his *Pan and Luna* is only to say that

throughout his long life, as well as in his last days, as seen in *Development*, Browning evinces an unwavering love of the classical Greek tradition in literature and in philosophy.

WILLIAM L. THOMPSON

St. Lawrence University
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HUGO AND HERODOTUS

THE PRACTICE of Classical "borrowing" has perhaps never been more convincingly defended than in Henry Fielding's *Tom Jones* (Book XII, Chapter 1):

The ancients may be considered as a rich common, where every person who hath the smallest tennement in Parnassus hath a free right to fatten his muse. Or, to place it in a clearer light, we moderns are to the ancients what the poor are to the rich. . . . the ancients, such as Homer, Virgil, Horace, Cicero, and the rest (are) to be esteemed among us writers, as so many wealthy squires, from whom we, the poor of Parnassus, claim an immemorial custom of taking whatever we can come at.

Another addition to the long list of striking ancient-modern "borrowings," deliberate or unconscious, occurs in Victor Hugo's novel, *Ninety-Three*, and Herodotus, Book VIII. In Part I, Book II, Chapters IV-VI of *Ninety-Three*, Hugo tells the dramatic story of that "most formidable of ocean accidents," the breaking-loose of a heavy cannon from its moorings while the ship is at sea. In chapters aptly entitled *Tormentum Belli* and *Vis et Vir*, he describes the struggle between the monstrous and cunning wheeled machine and the chief gunner, the man whose carelessness was responsible for the dangerous situation. The corvette was engaged in landing a general secretly on the shores of France, and it was the quick action of the general who finally enabled the gunner to overturn the cannon and secure it. By that time, the cannon had killed five men, severely damaged the ship, and endangered the lives of all on board.

After the cannon had been secured, the captain presented the gunner to the general

with these words: "General, taking into consideration what this man has done, do you not think there is something for his commanders to do?"

The general agrees and pins the captain's Cross of St. Louis on the gunner's chest amid the cheers of the crew. But the cheers turn to dismay at the general's next words: "Now let this man be shot! . . . A negligence has endangered this ship. . . . Courage ought to be rewarded and negligence punished."

The order is immediately carried out.

Xerxes, fleeing from Greece after the debacle at Salamis, turned the army over to Hydarnes and took ship for Asia at Eion on the Strymon River.

Herodotus writes (Book VIII, 118, Rawlinson's translation):

On his voyage the ship was assailed by a strong wind blowing from the mouth of the Strymon, which caused the sea to run high. As the storm increased, and the ship laboured heavily, because of the number of Persians who had come in the king's train, and who now crowded the deck, Xerxes was seized with fear, and called out to the helmsman in a loud voice, asking if there was any means by which he might escape the danger. "No means, master," the helmsman answered, "unless we could be quit of these too numerous passengers." Xerxes, they say, on hearing this, addressed the Persians as follows: "Men of Persia, now is the time for you to show what love you bear your king. My safety, it seems, depends wholly upon you." So the king spoke; and the Persians immediately made obeisance, and leaped over into the sea. Thus was the ship lightened, and Xerxes got safe to Asia. As soon as he reached shore, he sent for the helmsman and gave him a golden crown because he had saved

the life of the king, and because he had caused the death of a number of Persians, he ordered his head to be struck from his shoulders."

For Herodotus and for Hugo, courage and negligence have their own just and sure rewards, even in the same man.

EDWARD C. ECHOLS

University of Alabama

"WE SEE BY THE PAPERS"

(Continued from page 218)

in and numerous services to Greeks, both in Greece and in America. Items in the Baltimore News-Post of October 11 and 18 refer to this article and, in addition, to plans to publish a volume of studies in his honor on the occasion of his seventieth birthday, in 1950.

PHILHELLENISM, ancient as well as modern, is the keynote of a project of the American School of Classical Studies in Athens, to restore as a museum the Stoa of Attalos in the Agora. As was pointed out in the New York Times of November 19, the building was originally the gift of a philhellene of about 150 B.C., King Attalos II of Pergamon. Its proposed restoration, under the direction of Professor Homer A. Thompson of the School for Advanced Study, is expected to cost about a million dollars, of which the Rockefeller Foundation is to pay a part.

THE MONASTERY OF ST. CATHERINE ON Mt. Sinai, established in 330 A.D. as a haven for Christians persecuted by the Romans, is believed to possess a great wealth of ancient manuscripts never made accessible to western scholars. An expedition conducted by the American Foundation for the Study of Man has now gone to the

Near East to make microfilm copies of these documents, according to the St. Louis POST-DISPATCH of December 12. One recalls the incredibly fortunate find of Hebrew manuscripts, including a complete text of Isaiah, in a cave near Jericho in 1947, the most valuable part of which has been displayed in the Library of Congress, on loan from the Assyrian Monastery of St. Mark in Jerusalem. (POST-DISPATCH October 23, 1949)

TWO SCIENTIFIC NOTES, from zoology and botany. An article in SCIENCE DIGEST for December refers to the ancient aurochs, the extinct animal which figured in the myth of Europa and in the arena scene in *Quo Vadis* and which Dr. Hans Heck claimed to have produced again through his experiments in atavism in the Munich Zoo. (Thanks to Mr. Lee Schroeder of Washington University.) Mrs. Charles A. Fitz-Gerald of St. Louis cultivates an herb garden as a hobby, which was the subject of a feature article in Washington University's STUDENT LIFE of December 2. She claimed to have experimented, with some success, with "one of the more romantic legends attributed to Pliny, early Roman botanist-philosopher, that wearing a crown of mint leaves stimulates the brain."

FOR OUR SPORTS SECTION, Mr. Charles E. Bacon has contributed an article from the Boston HERALD of December 5 on Boston Latin School's football season undefeated and untied. The headline: "Unbeaten Latin 'Best Ever'." And Professor Walter A. Jennrich of Concordia College sent us a review, clipped from the sports section of the Milwaukee JOURNAL of November 27, of *Saga of Sock* by John V. Grombach, a book on Greek boxing. The review cites, for example, the record of Theagenes of Thasos, world champion 484-468 B.C. "His record? Only 2,102, all knockouts! No defeats! He killed 1,800 opponents."

W.C.S.

ADDITIONS TO CAMWS PROGRAM

(See Page 229)

Add the following item to the program for Thursday evening, April 6, immediately following the Address of Welcome by President Emeritus Winfred G. Leutner:

LUCILE COX, E.C. Glass High School, Lynchburg, Va., recipient of the Sempole Scholar-

ship Grant for 1949, "A Summer at the American Academy in Rome" (15 minutes).

Under "Committees" (Page 231), add:
AUDITING: Phillip H. De Lacy (Chairman)
William Arndt, Nellie Cunningham.

BOOK REVIEWS

THE ANCIENT WORLD

VAN SICKLE, C. E., *A Political and Cultural History of the Ancient World from Pre-historic Times to the Dissolution of the Roman Empire in the West; Volume Two: The Hellenistic World and Rome to the Dissolution of the Western Empire*: Boston, etc., Houghton Mifflin Company (1948). Pp. xix+677. \$5.00.

THIS VOLUME should share, on the whole, the qualified approval accorded its companion Volume One by Professor L. R. Shero in *THE CLASSICAL JOURNAL* last March. It presents the same general appearance as the previous volume in format and arrangement of materials. It exhibits an easy, interesting style and convenient divisions and subdivisions. It suffers from the lack of detailed maps: although the fifteen special-purpose maps accompanying the text illustrate the specific points they are intended to cover, there is no general map, either of Italy or of the Mediterranean world, which locates important places referred to in the text. In this respect Volume Two is even more poorly equipped than Volume One. The end-paper map, outlining the Roman provinces of 117 A.D., identifies no more than six cities, two rivers, and three mountain ranges. The student may as well be warned that he will need a classical atlas. The 114 illustrations are notably excellent—photographs, diagrams, reconstructions, well placed to illustrate the material to which they pertain.

An objectionable feature of the first volume noted by Professor Shero is the treatment of Oriental history down to Alexander as a separate unit before taking up the overlapping Aegean and Greek history. This departmentalization is of course a convention of historians, as Shero observed. By a similar convention it is customary to distort both Greek and Roman history by treating the Hellenistic age as a sort of appendix to the Classical Greek period. As a result the Hellenistic civil-

ization does not always receive the attention that it deserves for its cosmopolitan character and advanced accomplishments, nor is it always seen in its proper perspective as a contemporary foil and civilizing agent for the expanding Roman world.

This error the author has happily avoided by conceiving the two volumes as an integrated history of the ancient world, not as separate books on Greece and Rome. Volume Two begins with seven chapters on early Italy and the foundations of Roman power and culture to 265 B.C. The next three chapters present a well balanced picture of the Hellenistic states and their civilization. This effectively sets the stage for the further expansion of Roman power and development of the history of the Republic; and throughout the volume the Greek and Eastern scenes are kept in focus. The whole arrangement makes much better sense than Roman history as such, sealed off as if by an iron curtain from the strange world of "decadent" Greeks. It permits such a view of affairs as to show how the Ptolemaic government preserved intact and handed on to the Roman Empire the ancient social and religious institutions of Egypt (pp. 135-138), and how the loosely centralized government of the Seleucid kingdom was available as a model for the Roman provincial system when it faced the same problems of far-flung empire (p. 134).

This integration of the whole contemporary scene is in fact carried farther than the Graeco-Roman interrelationship. As far as the known facts permit, the author includes a consideration of the peoples on the borders of civilization, and he gives weight to the enormous differences between the barbarian and civilized worlds, the precarious balance of power maintained between them, the necessity of interpreting the one in the light of our knowledge of the other (pp. 104-105, 123). Altogether the book is marked by a

broad view which sees the unity and continuity of history as more significant than its segmentation. Thus in the concluding chapter the author refuses to attempt to assign the causes to the famous fall of Rome. Instead he outlines the changes that took place during the fourth and fifth centuries in language, the arts, religion, education, social and economic features, population. "One may regard these changes," he says in summary, "as the decay

of an old civilization or as the birth of a new one, according to his personal viewpoint. In fact, they combined both processes; for since human history never stands still, a new order is always coming to birth as an old one passes from the scene" (p. 605).

In a very valid sense, there is no Greek history or Roman history: there is only world history.

W. C. S.

SWANS AND AMBER

THOMPSON, DOROTHY BURR, *Swans and Amber, Some Early Greek Lyrics Freely Translated and Adapted*: Toronto, University of Toronto Press (1948). Pp. xii+193. \$2.75.

IT IS A PLEASURE to take into one's hands a book such as this. One feels at once that it is the product of a labor of love, and yet the love is so apparent that the labor leaves no aroma of the lamp. The title is borrowed from Lucian along with the moral of his little prologue "On Amber or Swans" to the effect that the reader is not to be disappointed if, on coming to visit the Eridanus of Greek lyric, he does not find among the actual ruins all the beauty (the swans and amber) which report has led him to suppose was once to be found there.

The translations include 125 poems from the Lyric Anthology and represent seventeen poets. Most of the more famous pieces, such as Sappho's *Hymn to Aphrodite*, Alcaeus' *Ship of State*, Archilochus' *Farewell to his Shield*, and Alcman's *Nocturne*, are translated, as well as many much less familiar fragments. Mrs. Thompson tells us (p. viii) that her selection is arbitrary and that she has done "those lyrics which turned themselves most readily into English." One cannot find fault with such a procedure, but in a new translation I should have liked to find more of the newer fragments, such as the new Sapphic ode (A. Vogliano: *Una nuova ode della poetessa Saffo*: Milan, 1941).

An excellent introduction on "The Early Greek World" (pp. 3-11) gives the reader a

rapid sketch of the world in which the lyric flourished and emphasizes the fact that "early Greek poetry was designed not to be read in embarrassed privacy, but to be heard, with musical accompaniment, in good company." Briefer forewords introduce the sections: "Eastern Greeks," "Greeks of the Cyclades," "Western Greeks," "Greeks of the Mainland," and "Folk Songs."

The translations are all in verse of varied meters and stanzaic forms which have no relation to those of the originals. The verse is generally pleasantly flowing, as in the lines of Sappho recently recovered from an ostrakon:

Deep in a grove of apple trees
The altars are smoking to the breeze
With frankincense and myrrh (p. 74)

but adapts itself freely to changing mood, as in Archilochus:

Some barbarian boasts my shield,
Which in all my hurry
By a bush I left concealed—
Why worry?

With the exception of two pieces of Sappho (pp. 68 and 69) and two of Solon (pp. 169 and 170) all are rhymed, and while the rhyming is varied and for the most part unobtrusive, occasionally it walks away with the show, as in Hipponax' threat against Bupalus (p. 27), where the line

Until I make him cry out

is a gratuitous addition for the sake of the rhyme with "eye out," or in Anacreon (p.

38) where a filly becomes a horse for the sake of the rhyme with course. The language is of a chosen simplicity in tasteful keeping with the directness of the originals, and the result is happily often a freshness and charm that it is not given every translator to recapture. As an example one might quote the anonymous verses assigned with a question mark to Alcman:

We have come to the temple of great Demeter
Nine in number, we come to greet her,
Maidens all and all in fair dresses,
All in fair robes and hanging tresses,
And wearing necklaces carved bright
From ivory brilliant as morning light (p. 142).

The translator does not tell us what text was used as a basis, but the numbering of the poems and fragments is that of the Loeb editions. Criticism of the accuracy of these translations on any strict basis is obviously not apropos. They are subjective poems subjectively interpreted and not literally rendered. Mrs. Thompson warns us that they are adaptations, that she has tried to "let each poem rewrite itself" and that she has tried "to add nothing foreign to what I, at least, have felt to be the original spirit." No two persons would fulfil these requirements in the same way and the critic can do no more than wonder in specific instances why a particular turn of expression was chosen. For example, why is a mixing bowl said to *await* wine (p. 29) when the original says it is *full* of good cheer, and why is Alcman made to say "there is nothing for one's thirst" (p. 147) when actually he says "there is not enough to eat," which is something rather different? On a larger scale such freedom results in a paraphrase, as it does in the first elegy of Callinus. Numerous poems are marked as "restored" and it is explained (p. viii) that when a piece was too fragmentary to make a complete lyric it has been "patched with the assistance of another scrap." This procedure is sometimes carried to extremes as on p. 149 where five separate fragments are rolled into one. The most startling thing about such "experiments" is that fragments of different meters in the orig-

inal have been combined if only the subject matter permitted, as it frequently does, of course, since the themes of the poets are generally of limited scope. For example, on p. 64 a fragment from the second book of Sappho which was all in dactylic pentameters is combined with one from the third book which was all in antispastic tetrameters, and in the fragments of Archilochus trimeters are combined with tetrameters (p. 101), trimeters with epodic verse (p. 107) and epodic with tetrameters (p. 108).

No review can do this book justice without considering it as an artistic whole, for its outward form is carefully and beautifully adapted to its content. Even its dust jacket is in the tones of the clay of Cape Kolias and is ornamented with a black-figured swan from an unpublished Agora vase. The end papers are maps of the eastern Mediterranean which show the homes of the poets and are adorned with appropriate figures from the vases. Most delightful are the vignettes and full-page drawings done by Winifred McCullough and scattered generously throughout the volume. The designs for these were all chosen from vase-paintings of the same general period and place as the poems and serve "to help the eye recreate the world" of the poets. They are set opposite the poems, each of which is given its own full page, and are accompanied by a scrap of verse written in Greek characters of a style in keeping with the alphabets in use by the vase-painters of the poet's time and place.

It is rarely that one sees a book so thoughtfully conceived as a whole from original idea to cover. The result thoroughly justifies the care, thought and good taste which Mrs. Thompson has expended in truly archaeological spirit. Her readers may well imagine the translations having matured in the shadow of the Acropolis where she has worked so long, and thank her for bringing them some of the light of bright Greek lyric refracted through her own sympathetic personality.

LLOYD W. DALY

University of Pennsylvania

CLASSICAL ASSOCIATION OF NEW ENGLAND

ANNUAL MEETING

MARCH 31-APRIL 1, 1950

The Classical Association of New England will hold its forty-fourth Annual Meeting at Wheaton College, Norton, Mass., on Friday and Saturday, March 31 and April 1, 1950.

The following papers will be presented during the sessions of the meeting: "Latin in the Public School: An Appraisal," by Mr. Richard O. Blanchard of Penacook, N. H., High School; "On Latin Poetry," by Dr. Wendell V. Clausen of Amherst College; "What Are We Going to Do about It?" by Mr. Francis Curran of Putnam, Conn., High School; "Comments of an Admissions Officer on Secondary-School Latin," by Mrs. Kathleen O. Elliott of Radcliffe College; "Early Greek Importations Found in Asia Minor," by Dr. C. H. Emilie Haspels of Wheaton College; "Heraclitus and Natural Change," by Mr. G. S. Kirk of Harvard University; "Liberal Education and the Classics," by Rev. Joseph R. N. Maxwell, S.J. of Cranwell Preparatory School; "Dufresny, Homer and Rabelais," by Prof. Frederic Peachy of the University of Maine. Friday afternoon there will be a Symposium on the Epic, presenting "Virgil and Milton," by Prof. Douglas Bush of Harvard University; "Homer and Virgil," by Prof. John H. Finley, Jr., of Harvard University; and "Incidental Observations on the Argonautica and Post-Homerica," by Prof. Thomas Means of Bowdoin College.

The annual dinner will take place on Friday evening, and for this occasion attending members are invited to be the guests of Wheaton College. Following the dinner there will be an address by Professor Gilbert Highet of Columbia University; his subject will be "The Hierarchy of the Arts in Greek Life."

Teachers and friends of the Classics are cordially invited to attend the open sessions of the meeting. Further information may be secured from the Chairman of the local Committee on Arrangements, Prof. Eunice Work, Wheaton College, Norton, Mass., or from the Secretary of the Association, Prof. F. Stuart Crawford, Boston University, Boston 15, Mass.

Check List of Recent Books

Compiled by Lionel Casson, and including books received at the Editorial Office.

I. ANCIENT AUTHORS

THE LATIN POETS. Edited by F. R. B. GODOLPHIN, 640 pages. Modern Library, New York 1945 \$1.25

AN ANTHOLOGY OF GREEK DRAMA. Edited by CHAS. A. ROBINSON, jr. 289 pages. Rinehart, New York 1949 \$0.65

Poeti bizantini. Vol. 1, Testo; Vol. 2, Introduzione, traduzioni e commento a cura di RAFFAELE CANTARELLA. 254, 287 pages. Vita e pensiero, Milan 1948 4000 L.

Poetici Latini. Translations from Latin Poetry. By R. C. TREVELYAN. 56 pages. Allen and Unwin, London 1949 5s.

Aeschylus. See Hesiod.

— The Prometheus Bound of Aeschylus. Translated by REX WARNER. 54 pages. Chanticleer Press, New York 1949 \$1.75

— CANTARELLA, R. I nuovi frammenti eschili di Ossirino. 189 pages. Libreria scientifica editrice, Naples 1948 1200 L.

— REINHARDT, KARL. Aischylos als Regisseur und Theologe. 168 pages. Francke, Bern 1949 9.60 Swiss fr.

Aristotle. LEONARD, JEAN. Le bonheur chez Aristote. 224 pages. Palais des Académie, Brussels 1948 (Académie royale de Belgique. Classe des lettres et des sciences morales et politiques. Mémoires, 2^e sér., t. 44, fasc. 1)

— Categoriae et liber de interpretatione. Edited by L. PALUELLO. 96 pages. Oxford University Press, London 1949 (Oxford Classical Text) 7s. 6d.

— WEHRLI, FRITZ. Demetrios von Phaleron. Text und Kommentar. 91 pages. Schwabe, Basel 1949 (Die Schule des Aristoteles, 4) 11 Swiss fr.

Augustine. The Confessions of Saint Augustine. Translated by EDWARD B. PUSEY; introduction by Msgr. FULTON J. SHEEN. 352 pages. Modern Library, New York 1949 \$1.25.

— Dialogues philosophiques. Vol. 2: Dieu et l'âme. Soliloques; De immortalitate animae; De quantitate animae. Texte de l'édition bénédictine, traduction, introduction et notes de PIERRE DE LABRIOLLE. 416 pages. Desclée de Brouwer, Bruges 1948 120 Belgian fr.

— Problemes moraux: De bono conjugali; De conjugii adulterinis; De mendacio; Contra mendacium; De cura gerenda pro mortuis; De patientia; De utilitate jejunii. Texte de l'édition bénédictine, traduction, introduction et notes de GUSTAVE COMBÈS. 654 pages. Desclée de Brouwer, Bruges 1948.

— VERHEIJEN, MELCHIOR. Eloquentia pedisequa. Observations sur le style des confessions de

- saint Augustin. xii+158 pages. Dekker & Van de Vegt, Nijmegen 1949 (Latinitas Christianorum primaeva) 5.90 fl.
- Caesar. César. Guerre d'Afrique. Les Belles Lettres, Paris 1949 (Collection 'Des Universités de France') 350 fr.
- Callimachus. Vol. 1: Fragmenta. Edited by R. Pfeiffer. 520 pages. Oxford University Press, London 1949 (Oxford Classical Text) 63s.
- Dionysius the Areopagite. Dionysiaca. Recueil donnant l'ensemble des traductions latines des ouvrages attribués au Denys de l'Aréopage et synopse marquant le valeur de citations presque innombrables, allant seules depuis trop longtemps, enfin dans leur contexte. T. 2. clxix-ccvi+721-1664 pages. Desclée de Brouwer, Bruges 1949 1500 Belgian fr.
- Empedocles. KRANZ, WALTHER, Empedokles. Antike Gestalt und romantische Neuschöpfung. 394 pages, 3 plates. Artemis, Zurich 1949 13.80 Swiss fr.
- Epictetus. Epictète. Entretiens. Livre II. Les Belles Lettres, Paris 1949 (Collection 'Des Universités de France'). 400 fr.
- Euripides. Ion. Translated by D. W. LUCAS. 71 pages. Cohen, London 1949 4s.
- . Medea. Translated by D. W. LUCAS. 58 pages. Cohen, London 1949 5s.
- . The Medea of Euripides. Translated by REX WARNER. 64 pages. Chanticleer Press, New York 1949 \$1.75
- Hesiod. SOLMSEN, FRIEDRICH. Hesiod and Aeschylus. 239 pages. Cornell University Press, Ithaca (Cornell Studies in Classical Philology, 30) \$3.00
- Homer. VALK, H. A. L. H. VAN DER. Textual Criticism of the Odyssey. 206 pages. Sijthoff, Leiden 1949 14.50 fl.
- Horace. Opera. Ad Johannis Bond exemplum notis illustrata. Recognovit AUGUSTUS ROSTAGNI. viii+687 pages. Chiantore, Turin 1948
- Livy. GRIES, KONRAD. Constancy in Livy's Latinity. 176 pp. Privately printed (author, Queen's College), Flushing, N. Y. 1949 \$2.00
- Plato. ANTONELLI, MARIA TERESA. Figure di sofisti in Platone. 51 pages. Società editrice internazionale, Turin 1948
- . BLUCK, R. S. Plato's Life and Thought. 200 pages. Routledge and Kegan, Paul, London 1949 8s. 6d.
- . FRIEDLÄNDER, PAUL. Structure and Destruction of the Atom According to Plato's Timaeus. 20 pages. University of California Press, Berkeley 1949 (University of California Publications in Philosophy, vol. 16, no. 11) \$0.50
- . GOLDSCHMIDT, VICTOR. La religion de Platon, xii+160 pages. Presses universitaires de France, Paris 1949 200 fr.
- . GRENET, PAUL. Les origines de l'analogie philosophique dans les dialogues de Platon. Boivin, Paris 1949 960 fr.
- . JOSEPH, H. W. B. Knowledge and the Good in Plato's Republic. 82 pages. Oxford University Press, New York 1949 \$1.50
- . MORETTI-COSTANZI, TEODORICO. L'estetica di Platone: sua attualità. 103 pages. Arte e Storia, Rome 1948 320 L.
- . MUGLER, CH. Platon et la recherche mathématique de son époque. xxvii+420 pages. Heitz, Strasbourg 1949 2000 fr.
- . STEWART, DESMOND. Plato: On the Immortality of the Soul. 105 pages. Euphorion Books, London 1949 7s. 6d.
- . VRIES, G. J. DE. Spel bij Plato. 391 pages. Noord-Hollandsche, Amsterdam 1949 9.50 fl.
- Polyaenus. FOUCAULT, J. A. DE. Strategemata. Paraphrases inédites de Polyen. Textes byzantins du x siècle ayant trait à l'art militaire. 154 pages. Les Belles Lettres, Paris 1949 900 fr.
- Propertius. FONTENROSE, JOSEPH. Propertius and the Roman Career. 18 pages. University of California Press, Berkeley 1949 (University of California Publications in Classical Philology, vol. 13, no. 11) \$0.35
- Seneca. Seneca. De brevitate vitae. ed. H. DAHLMANN. Text, introd., German commentary. 88 pages Munich 1949
- Sophocles. Oedipus Rex. An English version, by DUDLEY FITTS and ROBERT FITZGERALD. 109 pages. Harcourt, New York 1949 \$2.50
- . Sophocles: Oedipus Rex. Edd. J. M. FRAENKEL and P. GROENEBOOM. 170 pp. Groningen 1949
- Tacitus. RUYSSCHAERT, JOSÉ. Juste Lipse et les Annales de Tacite. Une méthode de critique textuelle au xv^e siècle. xviii+222 pages. Bibliothèque de l'Université, Louvain 1949 300 Belgian fr.
- Vergil. BELLESORT, A. Virgile, son oeuvre et son temps. 345 pp. Paris 1949 (reprint)
- . HAARHOFF, T. J. Vergil the Universal. 126 pages. Blackwell, Oxford 1949 8s. 6d.
- . Libellum qui inscribitur Catalepton, conspectu librorum, prolegomenis, notis criticis, commentario exegetico instruitur R. E. H. WESTERDORF BOERMA. xlix+168 pages. De Torenlaan, Assen 10 fl.
- Xenophon. The Persian Expedition. Translated by REX WARNER. 309 pages. Penguin Books, London 1949 1s. 6d.

2. LITERARY HISTORY AND CRITICISM

- BIGNONE, E. ed. Problemi ed orientamenti critici delle lingue e delle letterature classiche. Vol. 3: Letteratura greca, by Q. CATAUDELLA; Letteratura latina, by E. BIGNONE; Lett. cristiana antica greca, by G. LAZZATI; Lett. crist. antica latina, by L. ALFONSI. vii+179 pages. Marzorati, Milan 1948
- GRONINGEN, B. A. VAN. Vier voordrachten over de griekse tragedie. 51 pages. H. E. Stenfort Kroese, Leiden 1949 2.75 fl.
- HIGHET, GILBERT. The Classical Tradition. Greek and Roman Influence on Western Literature. 768 pages. Oxford University Press, London 1949 42s.
- JONES, ERNEST. Hamlet and Oedipus. 166 pages. Gollancz, London 1949 12s. 6d.
- MAY, GEORGES. D'Ovide à Racine. 159 pages. Yale University Press, New Haven 1949 (Inst. d'études françaises de Yale Univ.) \$1.50

STUDI PUBBLICATI DALL'ISTITUTO DI FILOLOGIA CLASSICA

I: G. BALIGAN, Il terzo libro del corpus tibullianum; V. CREMONA, Originalità e sentimento letterario nella poesia di Claudiano; S. PRETE, I "cantica" di Terenzio; G. B. PIGHI, Analisi ritmica di alcuni luoghi di comici latini. 131 pages. U. P. E. B., Bologna 1948 500 L.

WHITFIELD, JOHN HUMPHREYS. Dante and Virgil. 111 pages. Macmillan, New York 1949 \$2.50

3. LINGUISTICS, GRAMMAR, METRICS

ACTES DU SIXIÈME CONGRÈS INTERNATIONAL DES LINGUISTES (PARIS 1948). 960 pages. C. Klincksieck. Paris 1949 1600 fr.

CAHIERS FERDINAND DE SAUSSURE, publiés par la Société genevoise de linguistique. 56 pages. Georg, Geneva 1948 4.50 Swiss fr.

MAROUZEAU, J. Quelques aspects de la formation du latin littéraire. 236 pages. Klincksieck, Paris 1949 600 fr.

POKORNY, JULIUS. Indogermanisches etymologisches Wörterbuch Fasc. 3 (pages 193-228). del. to ed. Francke, Bern 1949

PRETE, SESTO. "Humanus" nella letteratura arcaica latina. 87 pages. Marzorati, Milan 1948

SOUTER, ALEXANDER. A Glossary of Later Latin to 600 A.D. 886 pages. Oxford University Press, New York 1949 \$10.50

TROUBETSKOY, N. Principes de phonologie. (Trans. by J. CANTINEAU.) 430 pp. C. Klincksieck, Paris, 1949 1360 fr.

4. HISTORY, SOCIAL STUDIES

ARNALDO, FRANCESCO. Cesare. 175 pages. Principato, Milan-Messina 1948 600 L.

CLOCHE, PAUL. La siècle de Périclès. 128 pages. Presses universitaires de France, Paris 1949 90 fr.

DE FRANCISCI, PIETRO. Sintesi storica del diritto romano. xii+569 pages. Edizioni dell'Ateneo, Rome 1948 2100 L.

DRACK, WALTER. Die römischen Töpfereifunde von Baden-Aquae Helveticae. 42 pages, ill. Verlag des Inst. für Ur- und Frühgeschichte der Schweiz, Basle 1949 (Schriften des Inst. für Ur- und Frühgeschichte der Schweiz, 6) 6.75 Swiss fr.

EHRENBERG, VICTOR and A. H. M. JONES. Documents Illustrating the Reigns of Augustus and Tiberius. 164 pages. Oxford University Press, London 1949 128. 6d.

FESTUGIÈRE, A. J. Liberté et civilisation chez les Grecs. Revue des Jeunes, Paris 1949 80 fr.

GIOIOLI, G. and A. MINTO, edd. Italia romana: Municipi e colonie. Serie 2, Vol. 2: Caesena, Forum Populi, Forum Livi. Regio 8: Aemilia. By GUIDO ACHILLE MANSELLI. 126 pages. Istituto di studi romani, Rome 1948 400 L.

LAISTNER, M. L. W. A History of the Greek World from 479 to 323 B.C. Second edition, 507 pages. Macmillan, New York 1949 \$4.50

LA PIRA, GIORGIO. Istituzioni di diritto romano. 444 pages. Ed. Universitaria, Florence 1948 1600 L.

MENDELSSOHN, I. Slavery in the Ancient Near East. 160 pp. Oxford University Press, New York 1949

NATALUCCI, MARIO. Ancona attraverso i secoli. Ricostruzione delle vicende storiche della città. II quaderno: Il periodo romano, Repubblica ed Impero. 65-150 pages. Trifogli, Ancona 1948 275 L.

PALLOTTINO, M. La civilisation étrusque. 240 pages, ill. Payot, Paris 1949 720 fr.

PARIBENI, ROBERTO. Alessandro Magno e i suoi successori. Appunti delle lezioni di storia greca. vi+117 pages. Vita e pensiero, Milan 1948

WEISS, EGON. Institutionen des römischen Privatrechts als Einführung in die Privatrechtsordnung der Gegenwart. Second edition, xii+603 pages. Verlag für Recht und Gesellschaft, Basle 1949 40 Swiss fr.

5. PHILOSOPHY, RELIGION, MYTHOLOGY

ARGENTI, PHILIP P. and H. J. ROSE. The Folk-Lore of Chios. Two volumes; 594, 199 pages. Cambridge University Press, Cambridge 1949 147s.

BULTMANN, RUDOLF. Das Uchristentum im Rahmen der antiken Religionen. 263 pages. Artemis, Zurich 1949 11.80 Swiss fr.

DES PLACES, E. Pindare et Platon. Beauchesne, Paris 1949 555 fr.

FESTUGIÈRE, O. P. La révélation d'Hermès Trismégiste. T. 2: Le dieu cosmique. xvii+610 pages, plate. Galbalda, Paris 1949 1500 fr.

REIDEMEISTER, K. Das exakte Denken der Griechen. Beiträge zur Deutung von Euclid, Plato, Aristoteles. 105 pages. Hamburg 1949

TATAKIS, BASILE. Histoire de la philosophie. La philosophie byzantine. viii+324 pages. Presses universitaires de France, Paris 1949 400 fr.

TURCHI, NICOLA. Le religioni mistiche nel mondo antico. viii+137 pages, 3 plates. Galileo, Milan 1948

6. ARCHAEOLOGY, ANTHROPOLOGY

ALBRIGHT, W. F. The Archaeology of Palestine. 271 pages, ill. Penguin Books, London 1949 2s. 6d.

AURIGEMMA, SALVATORE. La Villa Adriana presso Tivoli. 41 pages, 12 plates. Chicca, Tivoli 1948

BICENTARIO DEGLI SCAVI DI POMPEI. L'inaugurazione dell'antiquarium, 13 giugno 1948. 62 pages, 1 plate. Macchiarelli, Naples 1948

BRUNN, GIOVANNI. La basilica del Fondo Tullio alla Beligna di Aquileia. 79 pages, 3 plates. Antoniana, Padua 1947 700 L.

CARETONI, GIANFILIPPO. A Short Guide to the Roman Forum. Translated into English by N. S. Jucker. 83 pages, 1 plate. Zanichelli, Bologna 1948

—. A Short Guide to the Palatine. Translated into English by N. S. Jucker. 63 pages, 1 plate. Zanichelli, Bologna 1948

COX, DOROTHY. The Excavations at Dura Europos. Final Report 4, Part 1, Fascicle 2: The Greek and Roman Pottery. v+32 pages, ill. Yale University Press, New Haven 1949 \$1.00

DELLA CORTE, MATTEO. Piccola guida di Pompei. 64 pages, ill., plan. Scuola tip. pont. per i figli dei carcerati, Pompei 1949 60 L.

DILLON, ARMANDO. Interpretazione di Taormina.

- Saggio sull'architettura e notizie di restauri. 221 pages, 21 plates. Società editrice internazionale, Turin 1948
- FASTI ARCHAEOLOGICI. Annual Bulletin of Classical Archaeology. Volume 1, 1946. Introduction by ALBERT GRENIER. xix + 404 pages. Sansoni, Florence 1948
- FOX, C. The Archaeology of the Cambridge Region. xxvi + 384 pages. Cambridge University Press, Cambridge 1949 37s. 6d.
- FRISCH, T. G. and N. P. TOLL. The Excavations at Dura Europos. Final Report 4, Part 4, Fascicule 1: The Bronze Objects; Pierced bronzes, enameled bronzes, and fibulae. 94 pages, ill. Yale University Press, New Haven 1949 \$2.00
- GRIPPO, PIETRO. Guida per il visitatore delle antichità di Agrigento. 60 pages, 1 plate. Tip. Formica di Macaluso e Graffeo, Agrigento 1948
- MAIURI, AMADEO. Pompei. Fifth revised and enlarged edition. 171 pages. Libreria dello Stato, Rome 1948
- MÉLANGES D'ARCHEOLOGIE ET D'HISTOIRE CHARLES PICARD. Two vols., xlv + 1120 pages, ill. Presses universitaires de France, Paris 1949 3000 fr.
- NEUBURG, FREDERIC. Glass in Antiquity. 72 pages. Art Trade Press, London 1949 30s.
- ROLLAND, H. Glanum. Les antiques et les fouilles de Saint-Rémy de Provence. 56 plates. Colbert, Paris 1949 300 fr.
- THOUVENOT, RAYMOND. Volubilis (Maroc). 84 pages, 14 plates. Les Belles Lettres, Paris 1949 (Coll. Monde Romain) 750 fr.
- WACE, ALAN JOHN BAYARD. Mycenae: An Archaeological History and Guide. xviii + 150 pp., ill., maps, diags. Princeton University Press, Princeton 1949 \$15.00
7. EPIGRAPHY, NUMISMATICS, PAPYROLOGY, PALEOGRAPHY
- BELLINGER, ALFRED R. Excavations at Dura Europos. Final Report 6: The Coins. 262 pages, ill. Yale University Press, New Haven 1949 \$5.00
- BIBLIOGRAPHIE PAPHYLOGIQUE. 1^{er} et 2^e envoi de l'exercice 1949, avec complément des années antérieures. Fondation égyptologique Reine Elisabeth, Brussels 1949
- FOERSTER, HANS. Abriss der lateinischen Paläographie. 215 pages. Haupt, Bern 1949 20 Swiss fr.
- FRYE, RICHARD N. Notes on the Early Coinage of Transoxiana. 49 pages. American Numismatic Society, New York 1949 (Numismatic Notes and Monographs, 113) \$2.00
- HILL, PHILIP V. Barbarous Radiates: Imitations of Third-Century Roman Coins. 44 pages, ill. American Numismatic Society, New York 1949 (Numismatic Notes and Monographs, 112) \$2.00
- LOBEL, E., E. P. WEGENER, C. H. ROBERTS and H. I. BELL. The Oxyrhynchus Papyri, Part 19. xvi + 180 pages, 13 plates. Egypt Exploration Society, London 1948 50s.
- MERLIN, ALFRED. L'année épigraphique. Année 1948. 112 pages. Presses universitaires de France, Paris 1949 400 fr.
- PINER, H. L. The World of Books in Classical Antiquity. 64 pages, ill. Sijthoff, Leiden 1948 (Stechert, Hafner \$1.60)
- ROBERT, L. Hellenica. Recueil d'épigraphie, de numismatique et d'antiquités grecques. Vol. 7. 254 pages, 24 plates. Maisonneuve, Paris 1949 2300 fr.
- SELTMAN, CHARLES. Masterpieces of Greek Coinage. 128 pages, ill. Faber, London 1949 21s.
- SYLLOGE NUMMORUM GRAECORUM. Vol. 3, Part 5: The Lockett Collection. Oxford University Press, London 1949 50s.
8. HISTORY OF ART
- BETTINI, SERGIO. L'arte alla fine del mondo antico. 141 pages. Liviana, Padua 1948
- BIGOT, P. Rome antique au 1^{er} siècle après Jésus-Christ. 72 pages, 48 plates. Vincent Fréal, Paris 1949 2000 fr.
- CAGIANO DE AZEVEDO, M. Il gusto nel restauro delle opere d'arte antiche. 101 pages, 4 plates. Olympus, Rome 1948 500 L.
- CHARBONNEAUX, JEAN. L'art au siècle d'Auguste. 107 pages, ill. Clarendon, Paris 1949 990 fr.
- GIGLIOLI, G. Q. L'Arte etrusca. 116 pp., 426 ill. (of which 15 in color) 1949 (reprint?) Paris 4000 fr.
- NORMAND, CHARLES. Parallèle des ordres d'architecture grec, romain et renaissance. 64 pl. Tiranti, Paris 1948 750 fr.
- VANGENECHTEN, K. Het antieke Rome. vi + 351 pages, 46 plates. Wereldbibliotheek, Amsterdam 1949 17.50 fl.
- WARD-PERKINS, J. B. The Italian Element in Late Roman and Early Mediaeval Architecture. 32 pages, ill. Oxford University Press, New York 1949 \$2.50
9. PATRISTIC STUDIES
- Arnobius of Sicca. The Case against the Pagans. Vol. 2: Books 4-7. Newly translated and annotated by GEORGE E. McCracken. 282 pages. Newman Press, Westminster, Md. 1949 (Ancient Christian Writers, No. 8) \$3.25
- Basilus. Amand, David. L'ascèse monastique de Saint Basile de Césarée. 300 pages. Maredsous, Paris 1949
- Minucius Felix. Octavius. Uitgegeven en van commentaar voorzien door G. QUISP. xviii + 83 pages. Brill, Leiden 1949 2 fl.
11. TEXTBOOKS
- MABIE, MARY L. Prepare Them for Caesar. 376 pages. Little, Brown, Boston 1949 \$3.50
- BENNETT, JOHN S. Latin Prose Composition for the Upper School. 307 pages. Oxford University Press, New York 1949 \$3.25
- BURNS, ANDREW ROBERT. Pericles and Athens. 278 pages. Macmillan, New York 1949 (Teach Yourself History Library) \$2.00
- BURRIS, ELI E. and LIONEL CASSON. Latin and Greek in Current Use. Second edition, xi + 292 pages. Prentice-Hall, New York 1949 \$3.25
- Euripides. Selected Plays. Vol. 1: The Alkestis. With introduction, metrical synopsis and commentary by D. F. W. VAN LENNUP. 156 pages. Brill, Leiden 1949 6.50 fl.

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